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ABSTRACT

This module is the second of five in the Commercial Art series. The curriculum guide is designed for competency-based teaching and testing. Within this module on layout and design are eight instructional units. A cross-reference table reveals how the instructional components of the module relate to Missouri competencies. Each unit includes some or all of the following components: unit and specific objectives; table of contents; reference list; notes to the instructor; information sheets in outline form; transparency masters; handouts; assignment sheets; job sheets; and unit test with answer key. Unit topics are as follows: (1) rough and comprehensive layouts; (2) logo design; (3) business cards, letterheads, and envelopes; (4) black and white illustration; (5) design for large formats; (6) magazine and newspaper ads; (7) flyers and programs; and (8) textile designs. (YLB)

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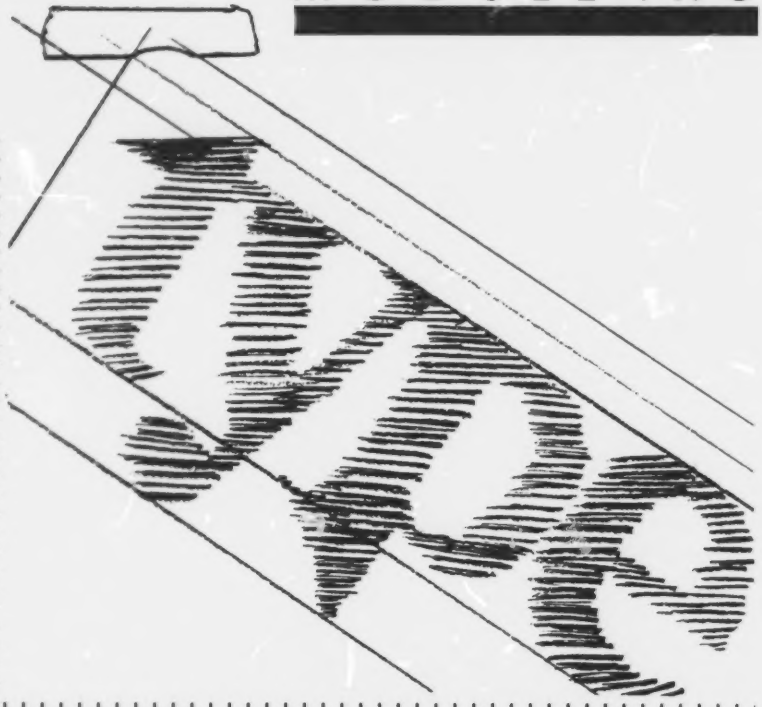
CE 063 383

70-8202-I
Instructor Guide

Layout and Design

Commercial Art

MODULE TWO



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Modules in this IML Commercial Art series

1: *Fundamentals of Commercial Art* by Diane Davis and Christine Tadrick

2: *Layout and Design* by Tom Benke, Jim Scott and LaVerne Wollerman

3: *Illustration* by Tom Benke, Richard Evans and Bob Morris

4: *Computer Graphics* (tests to accompany MAVCC's *Desktop Publishing;* IML terms glossary)

5: *Employment Preparation* by LaVerne Wollerman

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COMMERCIAL ART

Module 2: Layout and Design

by

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8 London Hall
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Columbia, MO 65211

1992

Instructor's Guide
Catalog No. 70-8202-I

FOREWORD

We are indebted to the teachers and administrators who provide their time, efforts and professionalism to develop curriculum for trade, technical and industrial education programs. This Commercial Art guide is no exception. Committee members worked hard over several years' time in advisory, writing, technical consultation and field-test capacities.

To take full advantage of excellent materials already in existence, Module 4: Computer Graphics is keyed to the Desktop Publishing guide developed in 1990 by the Mid-America Vocational Curriculum Consortium. (Copies of it are available from IML or from MAVCC directly at 800/654-3988.) Module 4: Computer Graphics includes tests that are easily used with scanable answer sheets and an alphabetized glossary containing terms and definitions from Modules 1-3 and 5.

This Commercial Art guide is designed to be totally integrated with the Vocational Instructional Management System. It is hoped that all guides produced under our supervision will help classroom teachers manage instruction. A curriculum guide is more than a resource--it is an integral part of the management system. Rather than impeding instruction, it should guide and facilitate instruction.

This guide's format is set up for competency-based teaching and testing. Unit tests evaluate specific competencies and can be used with the Vocational Administrative Management System (VAMS). Information sheets, transparency masters, assignment sheets, job sheets and test items are keyed to specific competencies. A cross-reference table has been included with each module to identify quickly the parts of the curriculum that relate to specific competencies.

Although this guide may be a new format for some teachers, we are confident that, when used as designed, time spent by teachers and students will become more productive. Any future curriculum modifications will begin with this guide. The commercial art field is undergoing constant and considerable change. We will periodically evaluate the need to update this guide on a module-by-module basis. Your suggestions regarding areas for improvement are both encouraged and appreciated.

Carrie Haner, supervisor
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Department of Elementary and Secondary Education

Charles "Chuck" Waibel, director
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ACKNOWLEDGMENTS

This Commercial Art guide represents a continuing commitment to Missouri's Vocational Instructional Management System (VIMS). The guide has been keyed to the Commercial Art competency profile developed by industry and education professionals in the state.

When searching for current materials to adopt or utilize in the guide's development, we found the Desktop Publishing guide from the Mid-America Vocational Curriculum Consortium (MAVCC), of which Missouri is a member. This MAVCC guide, therefore, has been referenced to for the bulk of Module 4: Computer Graphics. The IML-developed portion includes tests that are easily used with scanable answer sheets and an alphabetized glossary containing terms and definitions from Modules 1-3 and 5. A debt of thanks is owed to the entire MAVCC organization for the research and development of the Desktop Publishing guide.

These industry representatives and educators contributed to the guide as writers and members of the advisory committee.

Tom Benke, Nichols Career Center, Jefferson City
Richard Evans, South County Technical School, St. Louis
Robert Morris, Penn Valley Community College, Kansas City
Jim Scott, Graff Career Center, Springfield
Christine Tadrick, Parkway North High School, Creve Coeur
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Charles Waibel, Judith Moore and Carrie Haner, Division of Vocational & Adult Education, Department of Elementary and Secondary Education, Jefferson City

Educators who field-tested the guide in the classroom include the following.

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David Eichholz, North County Technical School, Florissant
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Michaela Hecht, Westport Sr. High School, Kansas City
Neil Nulton, Gibson Vo-Tech, Reeds Spring
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Richard Evans, South County Technical School, St. Louis
Robert Morris, Penn Valley Community College, Kansas City
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Support and contributions of IML staff members were instrumental to this module's development.

Harley Schlichting, director
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Phyllis Miller and Dan Stapleton, assistant directors
Diane Davis, editor
Sharon Dyer, graphic designer
Lori Holliday, word processor III
Wei Li, graduate student assistant

COMPETENCIES ADDRESSED IN THIS GUIDE AND THEIR LOCATION (BY MODULE)

NOTES: M1 = Module 1, M2 = Module 2, M3 = Module 3, etc.
= tasks deleted in 1990
** = competencies addressed in the Missouri VICA Curriculum Guide

M1	M2	M3	M4	M5	Competencies
A. Safe Use of Art Tools and Materials/Equipment					
X					1. Demonstrate proper uses of T-square
X					2. Demonstrate proper uses of triangles
X					3. Demonstrate proper uses of drafting knives
X					4. Demonstrate proper uses of scissors
X	X				5. Demonstrate proper uses of tech pens
X	X				6. Demonstrate proper uses of sharpeners
X	X				7. Demonstrate proper uses of pencils
X	X				8. Demonstrate proper uses of erasers
X					9. Demonstrate proper uses of tapes
X	X				10. Demonstrate proper uses of paper
X					11. Demonstrate proper uses of fixatives
					12. #
X	X				13. Demonstrate proper uses of markers
X	X				14. Demonstrate proper uses of ink
X	X				15. Demonstrate proper uses of paint
X					16. Demonstrate proper uses of individually selected materials
X					17. Demonstrate proper use of individually selected equipment
X					18. Demonstrate proper use of individually selected camera
B. #					
C. #					
D. Fundamentals of Design					
	X				1. Design logo
	X				2. Design business card
	X				3. Design letterhead
					4. #
	X				5. Produce line drawings
					6. #
E. Advanced Design					
	X				1. Develop freelance production art for business/industry
	X				2. Produce art for in-school production
	X				3. Produce display/bulletin boards
	X			X	4. Produce commercial art/advertising design self-promotion
F. Specialty Design					
	X				1. Prepare rough layouts
	X				2. Prepare full-color comprehensive layouts
	X				3. Prepare book cover designs
	X				4. Prepare magazine advertisements
	X		X		5. Prepare multi-page programs
	X		X		6. Prepare flyers
	X				7. Prepare posters
	X				8. Prepare repeat design (i.e. wallpaper)
	X				9. Prepare T-shirt designs
	X				10. Prepare black-and-white illustrations
	X				11. Prepare point-of-purchase/billboard signs
G. Production/Camera-Ready Art					
	X				1. Identify planning methods
X					2. Produce keyline art
X					3. Produce overlay art
X					4. Produce mechanical color separation
X					5. Produce pasteup with type/photos
X					6. Produce screen tint art
X					7. Produce printer specs
X					8. Crop and scale photos
H. Fundamentals of Perspective					
		X			1. Identify/illustrate one-point perspective
		X			2. Identify/illustrate two-point perspective
		X			3. Identify/illustrate multi-point perspective
I. Fundamentals of Illustration					
		X			1. Produce story illustration creation
		X			2. Produce enlarged product illustration

M1	M2	M3	M4	M5	Competencies
		X			3. Produce technical cross-section illustration
J. #					
K. Cartooning					
		X			1. Create a character
		X			2. Produce one-frame/strip cartoon
					3. #
L. Working with Printer/Client					
				X	1. Demonstrate proper use of vocabulary
X					2. Illustrate key symbols/signs
	X				3. Identify production planning and related costs
M. #					
N. Jobs in Graphic Production Art					
				X	1. Identify methods of finding a job
				X	2. Identify methods of finding a school
				X	3. Identify methods of keeping a job
				X	4. Identify methods of growing/improving
O. Preparation of Personal Portfolio					
				X	1. Identify and select materials
				X	2. Prepare presentation
				X	3. Prepare for job interview
				X	4. Prepare resume
P. Leadership Competencies**					
					1. Demonstrate an understanding of VICA, its structure and activities
					2. Demonstrate an understanding of one's personal values
					3. Perform tasks related to effective personal management skills
					4. Demonstrate interpersonal skills
					5. Demonstrate etiquette and courtesy
					6. Demonstrate effectiveness in oral and written communication
					7. Develop and maintain code of professional ethics
					8. Maintain good professional appearance
					9. Perform basic tasks related to securing and terminating employment

M1	M2	M3	M4	M5	Competencies
					10. Perform basic parliamentary procedures in group meeting
Q. Pen Work					
		X			1. Demonstrate handlettering
		X			2. Produce calligraphy
		X			3. Produce ruled forms
		X			4. Produce spot illustration
R. Fundamentals of Type					
X			X		1. Identify type styles and structure
X			X		2. Identify methods of copyfitting, mark-up and proofreading
S. Computer Graphics					
			X		1. Identify hardware and basic functions/operations
			X		2. Identify software programs and uses

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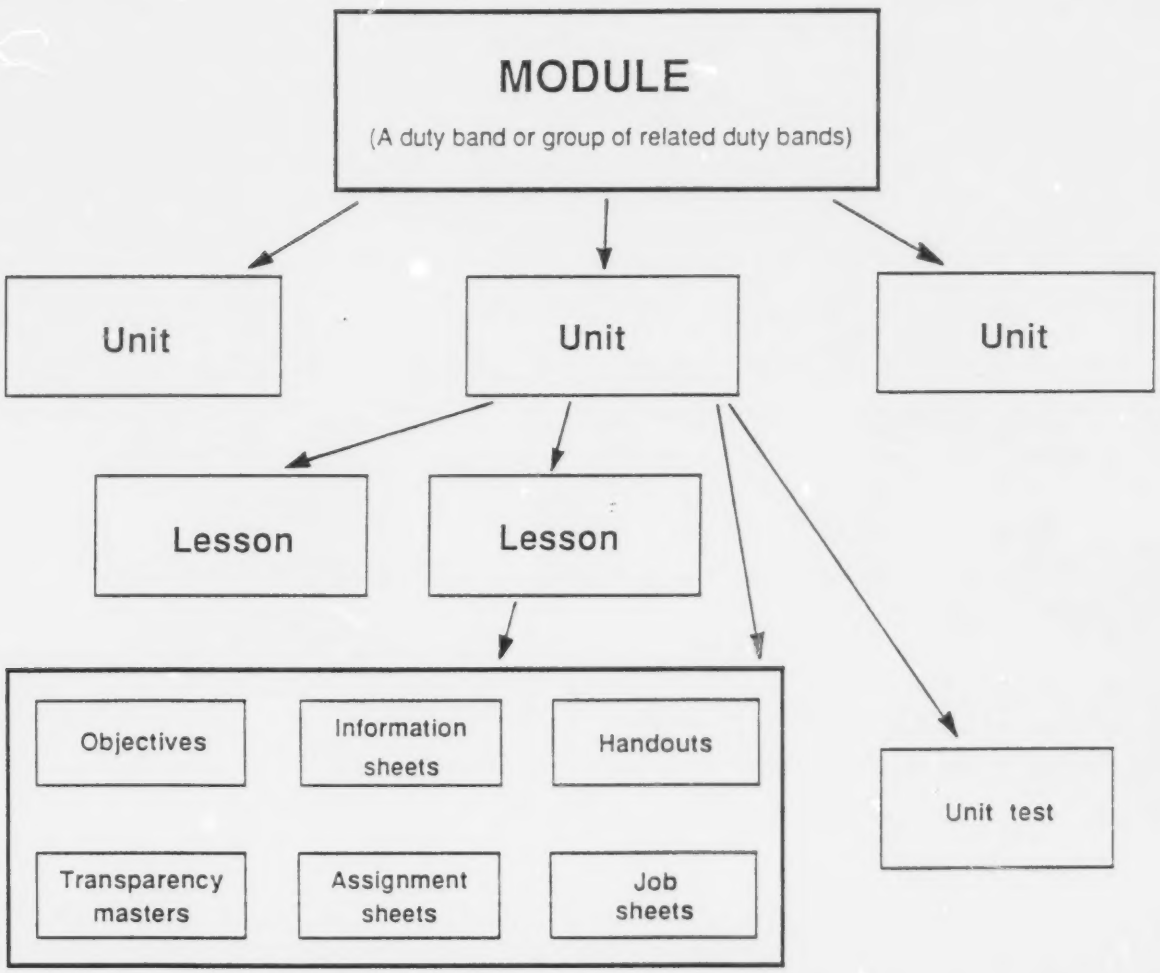
HOW TO USE THIS PUBLICATION

GUIDE COMPONENTS

Units of instruction

This Commercial Art guide contains five modules of instruction. Within the modules are instructional units including some or all of the following components: performance objectives, information sheets, transparency masters, handouts, assignment sheets, job sheets and a unit test. Special instructions on audiovisuals, supplies, etc. are included in the Notes to the Instructor section near the beginning of each unit.



Competency profile

On the Missouri competency profile, tasks are divided into general subject areas, or duty bands, which are identified by a capital letter. Under each duty band are related tasks (competencies), which are identified by an Arabic numeral. To evaluate the student on performance of the competencies, a 3-2-1-N grading system is used, where:

3 = **Mastery** - can work independently with no supervision
2 = **Requires supervision** - can perform job completely with limited supervision
1 = **Not mastered** - requires instruction and close supervision
N = **No exposure** - no experience or knowledge in this area

Cross-reference table (color-coded white)

Once the numbering system is understood, this table quickly reveals how the instructional components of the module relate to Missouri competencies. On the competency profile, tasks are divided into general subject areas, or duty bands, which are identified by a capital letter. Under each duty band are related tasks (competencies), which are identified by an Arabic numeral.

On the cross-reference table, unit numbers are shown by Roman numerals (I, II, III, etc.). Lessons within a unit are shown with Arabic numerals. Therefore, the first objective in Lesson 1 is numbered 1.1, the second is 1.2, and so on. Other components of the module (transparencies, handouts, assignment sheets and job sheets) also use this numbering system. By using the cross-reference table, the instructor can determine quickly which test questions or job sheets are needed to evaluate a particular competency.

Objectives (color-coded white)

Each unit is based on performance objectives which state the measurable unit and specific behavioral or performance objectives that students are expected to achieve. Since the objectives of the unit provide direction for the teaching-learning process, it is important for the teacher and students to have a common understanding of the objectives' intent. Teachers should feel free to add/adapt objectives which will fit the material to student and community needs. Supporting material will, of course, need to be added for any new objectives.

Table of contents, references, notes to the instructor (color-coded pink)

These pages have been coded pink for instructor use only. The reference section lists materials used as sources in developing the material. Special instructions on audiovisuals, supplies, etc. are included in the Notes to the Instructor section.

Information sheets (green)

Presented in outline form for clarity, these pages provide content essential for meeting the cognitive (knowledge) objectives in the unit. Students should study the information sheets before class discussion or completion of assignment sheets. **CAUTION** statements indicate possible equipment damage, while **WARNING** statements recommend procedures to avoid bodily injury. Handouts and transparency masters have been keyed in the information sheets for instructional use.

Transparency masters (white)

Transparencies provide information by visually reinforcing or clarifying ideas presented in the information sheets. They are effective when identification is necessary and direct the class's attention to the topic of discussion. Transparencies should be left on the screen only when topics shown are under discussion, however.

Handouts (white)

A handout is used whenever more detailed information is needed than can be presented in a transparency. Handouts give the students additional information that can be kept with class notes or student references.

Assignment sheets (tan/gray)

Assignment sheets furnish paper-and-pencil practice to develop the knowledge necessary as a prerequisite to skill development. They can be given to students for class completion or used as homework assignments. Answer sheets (color-coded pink) can be used by the student or instructor to check progress.

Job sheets (blue)

These evaluation instruments are provided for two purposes: to outline steps of procedure and to check student performance mastery. Job sheets begin with a list of tools and materials needed for the activity. Job sheets furnish potential employers with a picture of skills being taught and performance which might be reasonably expected from a vocational student. The spaces to the right of the page on a job sheet assist the instructor in evaluating a student on a particular activity. This 3-2-1-N grading system is the same as the one used on the competency profile.

Unit test (yellow)

Competency-based tests are designed to help eliminate subjective testing and to improve student evaluation and accountability. Specific competencies and test questions are linked on the answer key. These unit tests have been written to be used with computerized VAMS (Vocational Administrative Management System), utilizing Scantron sheets for computer-recording of test answers.

The unit test may be eliminated if the competency was thoroughly evaluated by job sheets. However, an emphasis should be placed on cognitive as well as performance skills. If the objective or competency will be evaluated by a job sheet, it is often necessary to determine by a written test whether the student understands enough of the material to perform the job sheet.

SUGGESTED ACTIVITIES

The following list of suggested activities may be helpful, especially to the beginning instructor.

1. Provide students with objective sheet and information sheets.
2. Discuss unit and specific objectives.
3. Discuss information sheets, assignment sheets and/or job sheets, lesson-by-lesson.
4. Have students do assignment sheet(s) to satisfactory levels.
5. Give students unit test.
6. After successful completion of the test, have students do job sheet(s).

Students should perform the following activities.

1. Read objective sheet.
2. Study information sheets.
3. Do assignment sheet(s).
4. Take unit test.
5. Do job sheets.

PACKAGING

This Commercial Art guide has been packaged with the entire class in mind. A complete instructor's guide contains all five modules. In the student reference, selected portions have been reproduced for student use (objectives page, information sheets, handouts). Student work sheets (assignment sheets, job sheets, unit tests) have been packaged together for student distribution as the instructor deems necessary.

In the student reference, page numbers do not run consecutively because some pages have been removed that appear only in the instructor's guide.

MODULE 2: LAYOUT AND DESIGN

CROSS-REFERENCE TABLE OF INSTRUCTIONAL MATERIALS

Compe-tency	Instructional Objective	Transparency Master	Handout	Assignment Sheet	Job Sheet	Test Item	Notes
A5	IV 1.1				IV 1.1, 1.2		
A6	I 1.5				I 1.1		
A7	I 1.5				I 1.1		
A8	I 2.3				I 2.1		
A10	VII 1.3				VII 1.1		
A13	II 1.5				II 1.2		
A14	IV 1.1				IV 1.1, 1.2		
A15	I 2.3				I 2.1		
D1	II 1.1-1.5		II 1.1	II 1.1	II 1.1, 1.2	II 1-7	
D2	III 2.1			III 2.1	III 2.1		
D3	III 1.1-1.3		III 1.1-1.3		III 1.1, 1.2		
D5	IV 1.1				IV 1.1, 1.2		
E1	VIII 1.7				VIII 1.3		
E2	VII 2.3				VII 2.1		
E3	V 1.6				V 1.8		
E4	II III 1.3				III 1.2		Notes to the Instructor, Units II and III. Also in Mod. 5
F1	I 1.3, 1.5	I 1.1-1.2			I 1.1	I 1, 10-11, 14-17	

Compe-tency	Instructional Objective	Transparency Master	Handout	Assignment Sheet	Job Sheet	Test Item	Notes
F2	I 1.3, 2.1-2.3	I 1.3			I 2.1	I 5, 8-17	
F3	V 1.2-1.4	V 1.1		V 1.1, 1.2	V 1.5		
F4	VI 1.1-1.3				VI 1.1, 1.2	VI 1-11	
F5	VII 2.1-2.3				VII 2.1	VII 18-26	Also in Mod. 4
F6	VII 1.2, 1.4				VII 1.1	VII 8-13	Also in Mod. 4
F7	V 1.1				V 1.1-1.4		
F8	VIII 1.6				VIII 1.2		
F9	VIII 1.1-1.5			VIII 1.1	VIII 1.1	VIII 1-12	
F10	IV 1.2				IV 1.3		
F11	V 1.5				V 1.6, 1.7		
G1	III 2.1 VII 1.1				III 2.1	VII 1-7	
L3	VII 1.1					VII 1-7	

MODULE: LAYOUT AND DESIGN

UNIT I: ROUGH AND COMPREHENSIVE LAYOUTS

UNIT OBJECTIVE

Upon completion of this unit, the student will identify layout planning methods, then prepare rough and comprehensive layouts after working with the customer and copywriter. This knowledge will be evidenced by successful completion of the unit test and job sheets.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Define terms and definitions.

1.2 Identify the five principles of design.

1.3 Identify the stages in layout production. (competencies F1 and F2)

1.4 Identify steps in the creative process.

1.5 Make a rough layout. (competencies A6, A7 and F1, JS 1.1)

2.1 Determine appropriate package design.

2.2 Discuss a comprehensive layout's use and preparation methods.

2.3 Prepare full-color comprehensive layouts. (competencies A8, A15 and F2, JS 2.1)

MODULE: LAYOUT AND DESIGN

UNIT I: ROUGH AND COMPREHENSIVE LAYOUTS

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson Plans

1. Lesson 1: PRINCIPLES OF DESIGN

   a. Information outline

   b. Transparency masters

      TM 1.1: Thumbnail sketches
      TM 1.2: Rough layout
      TM 1.3: Comprehensive layout

   c. Handout

      HO 1.1: Achieving design principles

   d. Job sheet

      JS 1.1: Prepare rough layouts

2. Lesson 2: FULL-COLOR COMPREHENSIVE LAYOUTS

   a. Information outline

   b. Job sheet

      JS 2.1: Prepare full-color comprehensive layouts

E. Unit test

F. Answers to unit test

REFERENCES

A. Books

1. Cullinane, Robert. The Complete Book of Comprehensives. New York: Van Nostrand Reinhold, 1990.

2. Dodt, Lorette C. Graphic Arts Production. Homewood, IL: American Technical Publishers, 1990.

3. Silver, Gerald A. Graphic Layout and Design. Albany, NY: Delmar Publishers, Inc., 1981.

B. Curriculum guide

1. Farajollahi, Karim, et. al. Graphic Arts Book I. Stillwater, OK: Mid-America Vocational Curriculum Consortium, 1981.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Use examples of layouts and finished jobs to illustrate this unit.

2. Administer the test before the student completes job sheets.

B. Suggested student activities

1. Have students find and identify ad samples which illustrate the five design principles.

C. Suggested supplemental materials

1. Audiovisuals

a. Preparing Customer Layouts (GA-88-120, T&I video #15). Sedalia, MO: The Media Center, State Fair Community College, 1988. 11:17 min. (Available for purchase from SFCC; available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

b. Techniques of Paste-up (GA-89-145, ITE video #50). Sedalia, MO: The Media Center, State Fair Community College, 1988. 13:54 min. (Available for purchase from SFCC; available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

2. Other

a. Color transfer systems, such as Letraset's "Color Tag" and "Omicrom," which use Pantone colors.

MODULE: LAYOUT AND DESIGN

UNIT I: ROUGH AND COMPREHENSIVE LAYOUTS

LESSON 1: PRINCIPLES OF DESIGN

I. **Define terms and definitions.**

A. Element--each individual part of the printed message

1. Caption--small type under illustrations which explains them
2. Heading--line of type (usually bolder) that is set above the body or text type
3. Subhead--smaller, secondary heading, usually under the main heading
4. Illustration--painting, drawing or photograph
5. Logo--letters, words and/or symbols that represent or identify a company or its services
6. Signature--name of a business or advertiser, usually set in a distinctive style and related to the logo
7. Text--small type containing the main message of the page

B. Emphasis--arrangement of elements on a page that attracts the most attention to the most important element

C. Balance--pleasing arrangement of elements on a page; symmetry

D. Proportion--pleasing arrangement of margins, page sizes and shapes

E. Rhythm--leads the reader's eye in the desired direction and draws attention to various elements of design

F. Value--lightness or darkness of a color or gray

II. **Identify the five principles of design. (HO 1.1)**

A. Emphasis (dominance)

1. One element larger or heavier than other elements on a layout
2. Attracts attention to the most important part of a layout, which serves as an entry point into the layout
3. Uses contrasting typefaces
4. Arrangement on the page which may contrast with other elements
5. Uses a different color or tone for the element being emphasized

6. Ruled lines around one element or pointing toward one element

B. Balance

1. Formal

a. Identical elements on each side of a layout

b. Usually built around a vertical center line

c. Generally used when a design reflecting order, quiet, strength, dependability and dignity are required

d. Used widely by banks, insurance companies, funeral homes, etc.

2. Informal

a. Non-symmetrical design

b. Uses elements of different sizes, shapes and darkness at varying distances from the center

c. Visual balance resulting from arrangement of elements

d. Used to attract attention and when action and energy are required in the design

C. Proportion

1. This principle uses unequal width-to-height proportion in overall layout size.

a. Golden oblong: three units wide by five units deep

b. Regular oblong: two units wide by three units deep

2. Unequal divisions of space attract attention and are more interesting than equal divisions.

3. Pleasing dimensions are generally not obvious to the eye.

D. Rhythm (repetition)

1. Repeat basic design shape in the layout

2. Used to suggest movement in layout from one element to another

3. Serves to cement the layout together

E. Unity/harmony

1. To achieve shape harmony, the shape of the elements should be appropriate to the shape of the page or design.

2. Type harmony is accomplished by using only one type family.

3. When using more than one type family, general shape characteristics should remain the same.

4. The shape of the type should harmonize with the design's shape.

III. **Identify the stages in layout production.**

NOTE: Only through a number of trials (thumbnails) can the designer be assured of the best, most effective design.

A. Thumbnail sketches **(TM 1.1)**

1. Quick visual idea
2. Pencil sketch
3. Typically one-fourth the size of end product
4. In proportion to end product
5. At least four, but as many as necessary to ensure exhaustion of all ideas

B. Rough layout **(TM 1.2)**

1. Refines and develops the best thumbnail
2. Usually made actual size
3. Made actual shape (in proportion)
4. Generally one color and in pencil
5. Display type drawn neatly
6. Illustrations represented to size, shape and mood
7. Process repeated until satisfactory rough is obtained

C. Comprehensive layout **(TM 1.3)**

1. Final layout
2. Actual size, shape, color
3. Everything as close as possible to desired appearance of final project
4. Comps include various design specifications.
   a. Ink color
   b. Typeface
   c. Type size

d. Paper (stock) type (color, weight, size, finish)

e. Folding

f. Die cutting and trimming

g. Embossing

5. Examined by client for approval

NOTE: The comprehensive is a prototype, a one-of-a-kind, handmade product that will be used as a guide to make the production run. It must be neat!

D. Pasteup/mechanical

IV. **Identify steps in the creative process.**

A. Gather information about the client's needs; research similar ads or designs for ideas. Analyze job requirements (target population, appropriate printing process, ink colors, paper, etc.). Gather all the elements (illustrations, text, logos, headings, signature).

B. Mentally absorb information obtained from research.

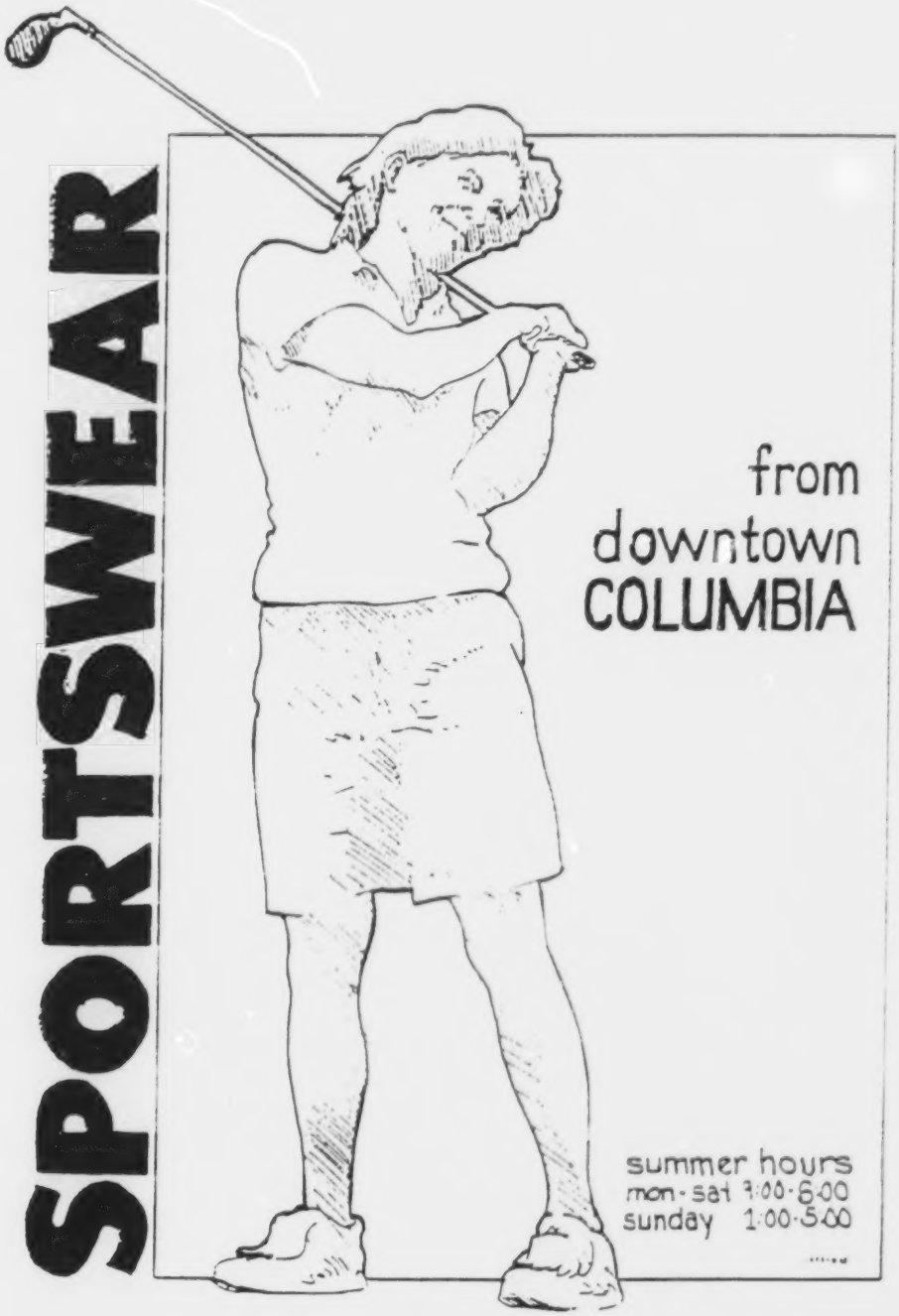
C. Open your mind to inspiration. (Take a walk or drive, listen to music, visit a museum, etc.) Make several small, quick sketches (thumbnails) to explore different design ideas.

D. Select one thumbnail to enlarge to a full-size rough layout. After consulting with the client, execute a finished layout (comprehensive).

THUMBNAIL SKETCHES

ROUGH LAYOUT

COMPREHENSIVE LAYOUT



ACHIEVING DESIGN PRINCIPLES

Principle	Forms or devices for achievement
Emphasis	Grouping, placement, isolation, contrast, distortion, line convergence, movement, proportion
Balance	Formal, informal, radial
Proportion	Size relationships
Rhythm (movement)	Vertical, horizontal, diagonal, spiral, perspective, chaotic lines and shapes
Unity	Grouping, overlapping, white space, color and tone, borders, axis

PREPARE ROUGH LAYOUTS

Equipment:

Sketch pad
Pencils
Magazine or newspaper ads (Consult instructor for quantity.)

Procedure:	Evaluation 3	2	1	N
1. Collect and identify several sample ads.	—	—	—	—
2. Using each ad and the same publication space, do a rough layout, rearranging the elements to illustrate **emphasis.**	—	—	—	—
3. Using each ad and the same publication space, do a rough layout, rearranging the elements to illustrate **balance.**	—	—	—	—
4. Using each ad and the same publication space, do a rough layout, rearranging the elements to illustrate **proportion.**	—	—	—	—
5. Using each ad and the same publication space, do a rough layout, rearranging the elements to illustrate **rhythm.**	—	—	—	—
6. Using each ad and the same publication space, do a rough layout, rearranging the elements to illustrate **unity/harmony.**	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competencies A6, A7 and F1.

MODULE: LAYOUT AND DESIGN

UNIT I: ROUGH AND COMPREHENSIVE LAYOUTS

LESSON 2: FULL-COLOR COMPREHENSIVE LAYOUTS

I. **Determine appropriate package design.**

A. Examine the product and consider the shape and size.

B. Research the market.

1. Establish price, quality and image within the market.
2. If the product is more expensive, its value must be perceived as better.
3. Examine the competitor's color choices.
4. Disassemble packages for possible construction ideas.

C. Consider the label and surface design.

1. Collect and establish the elements to be used on the package.
   a. Product name
   b. Logo and address of company
   c. Weights and measure information
   d. Consumer product information (new, improved, product use tips, etc.)
2. Use opposite facing sides for the most important design or messages.
3. Use the other sides for legal and technical information.
4. Choose a range of typefaces.
5. Choose colors that will communicate the desired image.
   a. Rather than overprinting, reverse type out of dark colors for better readability and variety.
   b. Consider the product quality and message mood.
   c. Use color that projects an image of the product's function.

D. Consider possible package shapes.

E. Produce some mock-ups.

F. Consider technical and construction factors.

G. Produce a flat plan of your container construction.

II. **Discuss a comprehensive layout's use and preparation methods.**

A. Definition

1. A finished or comprehensive layout contains the same design elements as the rough layout--text, display type and illustrations--but in a more refined state.

2. The amount of refinement depends on its purpose and the person to whom it will be presented. (If the reviewer is someone accustomed to looking at and interpreting layouts, the layout can be shown at a rougher stage than if it will be shown to a client or someone unfamiliar with the design process.)

B. Purpose: simulate closely the finished printed piece

1. This is usually done using traditional hand-rendering techniques and materials.

2. The comprehensive gives the client a chance to review and evaluate a design as if it were finished and to make last-minute changes.

3. The artist should always strive to make the best comp possible, for if the design is well-presented, it will sell itself.

4. Comps can be used as a guide to mechanical production, folding methods, color, type sizes and styles, etc.

5. Seemingly expensive to produce, comps actually save money since they provide an easy way to experiment with an idea and avoid unwanted surprises in the printed piece.

6. Some comprehensives are used to test-market a design by putting it in consumers' hands to gauge their reactions.

7. In print and television advertising, comps provide a crisp, clean sample.

8. Comps also make good portfolio samples.

C. Requirements: good imagination, competent rendering skills and knowledge of which tool or medium will give the desired effect

D. Methods

1. At the finished stage, the artist (and others) can see if the design elements will really work together.

2. Illustrations or photographs are shown as tones and masses.

3. Display type is carefully rendered in the selected type font by tracing from a type book or using dry-transfer lettering sheets. Text type is "greeked" or indicated with thin or thick loops to show height, weight, leading and column depth.

4. An opaque projector or copy machine can be used to enlarge or reduce design elements, which are then traced and placed in position.

5. Markers, inks, pencils and pens may be used, as well as high-quality rag layout paper. Often, the actual paper on which the job will be printed is used.

6. When preparing three-dimensional comps, such as packages, the comp is usually drawn on lightweight paper or tracing paper and then glued to heavier stock. Then the final package design is wrapped in plastic or cellophane.

7. Many methods of finishing are available; choose the one that comes the closest to the look of the finished design.

8. Use a color transfer system, especially with package design.

PREPARE FULL-COLOR COMPREHENSIVE LAYOUTS

Equipment:

Box pattern from existing package design
Scissors or drafting knife
Pencil
Eraser
Drawing paper
Tempera paint
Rulers
Markers
Inks
Brushes
India ink
Tech pens

Procedure:	Evaluation 3	2	1	N
1. In this job sheet, the student will design package for a local bakery for doughnuts, bread, cake, pie or cookies. Research competitor's designs.	—	—	—	—
2. Create thumbnails; ask the instructor for further specifications and input on which design is preferred.	—	—	—	—
3. Give special attention to the trademark.	—	—	—	—
4. Carefully consider the package's appearance on the grocer's shelf.	—	—	—	—
Product evaluation:				
5. Is the product design creative and appealing?	—	—	—	—
6. Does it meet the need of the client?	—	—	—	—
7. Is the design neat and color appropriate?	—	—	—	—
8. Does it meet specifications?	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competencies A8, A15 and F2.

MODULE: LAYOUT AND DESIGN

UNIT I: ROUGH AND COMPREHENSIVE LAYOUTS

UNIT TEST

Match the following terms and definitions.

___ 1. Each individual part of the printed message (caption, heading, illustration, logo, signature, text)

___ 2. Arrangement of elements on a page that attracts the most attention to the most important element

___ 3. Pleasing arrangement of elements on a page; symmetry

___ 4. Leads the reader's eye in the desired direction and draws attention to various elements of design

___ 5. Lightness or darkness of a color or gray

a. Balance
b. Element
c. Emphasis
d. Proportion
e. Rhythm
ab. Thumbnail
ac. Value

Select the option that answers the question.

___ 6. Which is <u>not</u> a design principle?

a. Balance
b. Proportion
c. Rhythm
d. Value

___ 7. Which design principle can be classified as formal or informal?

a. Balance
b. Proportion
c. Rhythm
d. Value

___ 8. With package design, which sides are used for the most important design or message?

a. Top and adjoining side
b. Top and bottom
c. Opposite facing sides
d. Front and adjoining side

___ 9. Which side is used for legal and technical information?

a. Top and adjoining side
b. Top and bottom
c. Opposite facing sides
d. Front and adjoining side

Identify true statements with an "a" and false ones with a "b".

___ 10. Researching similar ads or designs for ideas is not considered a step in the creative process.

___ 11. Product size is of minor concern during the design process.

___ 12. Comprehensives can be expensive to produce, but they provide an easy way to catch unwanted surprises in the printed piece.

___ 13. Comps make poor portfolio samples.

Select the option that answers the question.

___ 14. The first step in making a layout is to draw a number of quick, visual ideas on paper. What is this called?

a. Rough layout
b. Thumbnail sketch
c. Comprehensive layout
d. Paste-up

___ 15. Which step(s) of the layout procedure is drawn in proportion to the finished printed piece?

a. Rough layout
b. Thumbnail sketch
c. Comprehensive layout
d. All of the above

___ 16. Which stage of layout would normally be shown to the client?

a. Comprehensive layout
b. Rough layout
c. Thumbnail sketch
d. None of the above

___ 17. Which might a designer include on the rough?

a. Color
b. Paper type
c. Folding
d. All of the above

ANSWERS TO UNIT TEST

1.	b	(F1)	10.	b	(F1, F2)
2.	c		11.	b	(F1, F2)
3.	a		12.	a	(F2)
4.	e		13.	b	(F2)
5.	ac	(F2)	14.	b	(F1, F2)
6.	d		15.	d	(F1, F2)
7.	a		16.	a	(F1, F2)
8.	c	(F2)	17.	d	(F1, F2)
9.	c	(F2)			

MODULE: LAYOUT AND DESIGN

UNIT II: LOGO DESIGN

UNIT OBJECTIVE

Upon completion of this unit, the student will design a logo for a business. This knowledge will be evidenced by completion of the unit test and job sheets to specified scores.

SPECIFIC OBJECTIVES

After completion of the lesson in this unit, the student will be able to:

1.1 Define terms and definitions.

1.2 Discuss symbol guidelines and considerations. (competency D1, JS 1.1)

1.3 Identify copyright procedures. (competency D1)

1.4 Identify trademark procedures.

1.5 Demonstrate logo creation methods. (competencies A13 and D1, JS 1.1 and 1.2)

MODULE: LAYOUT AND DESIGN

UNIT II: LOGO DESIGN

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plan

1. Lesson 1: LOGO DESIGN

   a. Information outline

   b. Handout

      HO 1.1: Stylized logos

   c. Assignment sheet

      AS 1.1: Logo specification sheet

   d. Job sheets

      JS 1.1: Create logo thumbnails and comprehensives
      JS 1.2: Develop a studio's logo

E. Unit test

F. Answers to unit test

REFERENCES

A. Books

1. The Book of American Trademarks. Ashland, KY: Century Communications Unlimited, 1972.

2. Berryman, Gregg. Notes on Graphic Design and Visual Communication. Los Altos, CA: William Kaufmann, Inc., 1984.

3. Capitman, Barbara Baer. American Trademark Designs: A Survey with 732 Marks, Logos, and Corporate-Identity Symbols. New York: Dover Publications, 1976.

4. Holmes, Nigel. Designing Pictorial Symbols. New York: Watson-Guptill Publications, 1985.

5. Kuwayama, Yasaburo. Trademarks and Symbols. NY: Van Nostrand Reinhold, 1973.

NOTES TO THE INSTRUCTOR

A. Suggested student activity

1. Have students design their own logos for use later on letterheads, envelopes and business cards. **(competency E4)**

C. Suggested supplemental materials

1. Publications

a. The Book of American Trademarks. Ashland, KY: Century Communications Unlimited, 1972.

b. Holmes, Nigel. Designing Pictorial Symbols. New York: Watson-Guptill Publications, 1985.

c. Kuwayama, Yasaburo. Trademarks and Symbols. NY: Van Nostrand Reinhold, 1973.

2. Audiovisuals

a. Designing with Type (T&I filmstrip #8 or still video #101). Insight: Graphics 2. Pleasantville, NY: Son-A-Vision Inc., 1979. 13 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

MODULE: LAYOUT AND DESIGN

UNIT II: LOGO DESIGN

LESSON 1: LOGO DESIGN

I. **Define terms and definitions.**

A. Combination marks--when the symbol and logo are used together; also called a signature

B. Letterforms--letters which form the name in type, used to identify a company, often shorten a long name that is difficult to pronounce

C. Logos--letters, words and/or symbols that represent or identify a company or its services

D. Masthead--usually at the top of the first page; area of a multi-page publication which tells publisher, rates and name of publication

E. Monograms--sign of identity consisting primarily of a name's initials

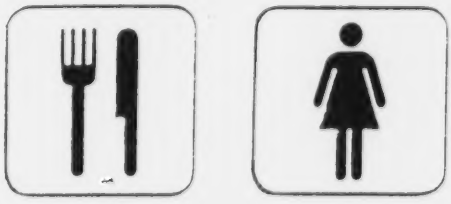
F. Pictographs--public symbols used to cross language barriers for direction, safety and transportation; picture language

G. Symbols--designs without type which are used to identify a corporation, agency or institution

H. Trademarks--legal names for unique marks which may be registered and protected by law; can include any of the above designs

Monogram: Bank of America

Symbol: Chrysler Pentastar. Used with permission of Chrysler Corp.



Pictographs: Dept. of Transportation

II. **Discuss symbol guidelines and considerations.**

A. Guidelines

1. Should present company in a positive manner
2. Should be quickly understood and remembered
3. Level of abstraction appropriate to the audience
4. Simple images that can withstand reduction

a. Avoid fine lines, screens and tints.

b. The visual weight should be heavy to offer contrast to surrounding lighter type.

5. Should not depend on more than one color for economic reasons

6. Negative (white) space carefully considered

a. White spaces can also hold images for additional meaning.

b. Use white space to aid in "eye flow" through design.

votech
Oklahoma Department of
Vocational and Technical Education

Negative space

B. Considerations

1. Content--Is the proposed logo fitting for the company's purpose and general nature?

2. Suitability--Other than printing uses, does the trademark lend itself to neon displays, signs, TV, diecasting (embossing), vehicles, billboards, publications, textiles, stamping or other uses?

3. Sizes--Will the logo work the same if enlarged or reduced to a small scale? Will it need to be modified?

4. Distinctiveness--Is the logo a creative one? Is it different from competitors'?

5. Contemporary--Is the logo up-to-date?

6. Memorability--Does the logo leave the viewer with a strong, lasting impression?

7. Reliability--Does it suggest that the company has a reliable responsibility toward society?

8. Utility--Is the logo easy (even foolproof) to use? Is it difficult to know which is the top? Is it easily used with the company's stationery or other trademarks?

9. Regionality--Does the logo need to show an international flair or regional features?

10. Color--Does the intended color differ from competitors'? Is the difference significant? Is it desirable or even possible to use more than one color? Does the logo need to work in both color and black and white?

III. **Identify copyright procedures.**

A. What qualifies

1. Copyright is a form of protection provided by U.S. laws to the authors of "original works of authorship" including literary, dramatic, musical, artistic and certain other intellectual works. This protection is available to both published and unpublished works.

2. Only the author or those deriving their rights through the author can claim copyright.

3. **Works made for hire** are those prepared by an employee within the scope of employment or specifically ordered or commissioned for use as a contribution to a

collective work. Authors of a joint work are co-owners of the copyright unless there is an agreement to the contrary.

B. What is **not** protected by copyright

1. Works that have not been fixed in tangible form of expression

2. Titles, names, short phrases and slogans; familiar symbols or designs; variations of typographic ornamentation, lettering or coloring; mere listings of ingredients or contents

3. Ideas, procedures, methods, systems, processes, concepts, principles, discoveries or devices (as distinguished from a description, explanation or illustration)

C. Form of copyright notice

1. Symbol © (letter C in a circle) or the word "Copyright" or the abbreviation "Copr."; year of first publication; name of owner of copyright

2. Registration of the copyright gives the owner the right to bring suit against an infringer.

D. Length of protection (for a work that is created on or after January 1, 1978)

1. Life of author plus 50 years

2. Joint authorship: 50 years after the death of the surviving author

3. Works of hire: 75 years from publication or 100 years from creation, whichever is shorter

E. General registration procedure

1. Complete the proper application form. (Consult the local library or Copyright Office Hotline, 202/287-9100, for details.)

2. Submit a non-refundable $10 filing fee for each application

NOTE: Only Post Office money orders or certified checks made payable to "Commissioner of Patents and Trademarks" are acceptable.

3. Include the work being registered.

4. Mail by registered or certified mail with a return receipt requested to be sure the Copyright Office has received the material. (Allow at least **three weeks**.) Mail to:

Register of Copyrights
Copyright Office
Library of Congress
Washington, DC 20559

5. Expect a reply from the Copyright Office within **16 weeks.**

IV. **Identify trademark procedures.**

A. Eligibility

1. A mark must be in use in commerce for something which may be lawfully regulated by Congress.

2. A trademark protects a **goods or service**. There are 34 different single classes under "goods" and eight under "services".

B. Form of trademark notice

1. The letter R within a circle is positioned on the shoulder of the mark.

2. When a mark's registration is being processed, use TM within a circle in the same position.

C. Terms of registration

1. The mark is protected for 20 years from the date of registration and can be renewed for periods of 20 years from the expiring period.

2. Application fees are $175 for each class and $300 to renew in each class.

3. Mail applications to Commissioner of Patents and Trademarks, Washington, DC 20231.

V. **Demonstrate logo creation methods.**

A. Research logos now in use.

1. Collect competitor's marks to avoid duplication and plan a contrasting design.

2. Use examples to spark or generate new ideas.

3. Maintain a collection of symbols, special type devices and pictographs.

B. Research type styles.

1. Most successful logos come from already existing typefaces.

2. Create a file of typeface examples that seem relevant to the name and style of the client.

3. Look for metaphors and analogies suggested by the company name and business.

C. Find a letter or symbol that relates to the company and creates a pattern. Reverse it out of the background, use an unexpected contrast and use bold lines to create tones.

D. For logo execution, use good-quality paper, such as 25% bond layout paper, tracing paper or frosted acetate. The stock chosen must hold a sharp line and be translucent enough for tracing. Use #2 pencils to rough out the idea and felt-tip pens for refinement.

E. The best designers do the fastest--and most--thumbnails.

F. A rough's purpose is to more closely examine the best thumbnails in terms of color, type and illustration alternatives.

G. Finished comprehensives are used for client approval.

STYLIZED LOGOS

AT&T

1939

1964

1969

Pepsi

1898

1905

1906

1950

1962

1969

1973

1991-92

Credit: Capitman, Barbara Baer. American Trademark Designs: A Survey with 732 Marks, Logos, and Corporate-identity Symbols. New York: Dover Publications, 1976.

LOGO SPECIFICATION SHEET

Use this sheet to gather information when designing a logo.

1. What is the name and nature of the company?

2. What image should be presented?

3. How will the logo be used? (paper to be printed on, copier use, signs, truck emblems, T-shirts, newsletter mastheads, letterheads, business cards, etc.)

4. How many colors are planned? _____ Are there any color suggestions or preferences?

5. What are the different sizes in which the logo may be used?

6. What word or words will be used with the logo, and what type style is preferred?

7. What symbols or images might best be used to represent the company?

8. What feelings, information or image could be communicated by the logo?

9. Are there any design style preferences (modern, geometric, old fashioned, formal or informal balance, etc.)?

10. Additional comments:

CREATE LOGO THUMBNAILS AND COMPREHENSIVES

Equipment:

Paper
Pencils, colored and regular
Markers
T-square
Triangle
Ruler
Type specimen book
Dry-transfer lettering

Procedure:	Evaluation 3	2	1	N
1. Analyze the organization's function. Share ideas with the instructor.	—	—	—	—
2. Make thumbnail sketches that express the organization's functions. Stylize an object; stylize a monogram into an object; design an abstract symbol.	—	—	—	—
3. Select three of the thumbnail sketches to develop into larger roughs in color. Consult with client or instructor.	—	—	—	—
4. Make a comprehensive of the selected logo design, incorporating the client's requested alterations.	—	—	—	—
Product evaluation:				
5. Are the logo's design and color(s) suitable for all the client's projected uses? Will its design hold up under reduction or enlargement?	—	—	—	—
6. Is the logo distinctive and contemporary?	—	—	—	—
7. Does the logo leave a strong, lasting impression and suggest reliability?	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's partial evaluation for competency D1: Design logo.

DEVELOP A STUDIO'S LOGO

Equipment:

Paper
Pencils, colored and regular
Type specimen book
Dry-transfer lettering
Ruler
Markers
T-square
Triangle

Procedure:	Evaluation 3	2	1	N
1. In pencil, draw several thumbnail sketches of a suitable logo for a studio. The design will combine illustrative and letterform communication to convey the studio's image.	—	—	—	—
2. Submit at least three different design sketches of suitable logos for a committee meeting. (Consult instructor for details.)	—	—	—	—
3. After committee input, develop a comprehensive the actual size of the selected logo. Render the design in colored markers and center on a sheet of 14" x 17" layout paper.	—	—	—	—
4. Mount neatly on illustration board. Present to the committee (or instructor) for approval.	—	—	—	—
Product evaluation:				
5. Is the design simple enough to be used as a large sign or reduced for a business envelope?	—	—	—	—
6. Is it effective in black and white, as well as in color?	—	—	—	—
7. Does it communicate ideas graphically?	—	—	—	—
8. Is the letterform well developed?	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average completes the student's evaluation for competencies A13 and D1.

MODULE: LAYOUT AND DESIGN

UNIT II: LOGO DESIGN

UNIT TEST

Match the following terms and definitions.

___ 1. Legal names for unique marks which may be registered and protected by law

___ 2. Designs without type which are used to identify a corporation, agency or institution

___ 3. Letters which form the name in type, used to identify a company, often shorten a long name that is difficult to pronounce

___ 4. Public symbols used to cross language barriers for direction, safety and transportation; picture language

___ 5. Sign of identity consisting primarily of a name's initials

a. Combination marks
b. Letterforms
c. Logos
d. Monograms
e. Pictographs
ab. Symbols
ac. Trademarks

Select the option that answers the question.

___ 6. Copyright can be used to protect an author's rights for all but which of the following?

a. Literature
b. Dramatic works
c. Musical pieces
d. Discoveries or devices

___ 7. Which is **not** part of registering a copyright?

a. Complete the proper application form.
b. Submit a non-refundable $50 filing fee for each application.
c. Use a Post Office money order or certified check for the fee.
d. Send in the work being registered.

___ 8. Which would be used to protect someone's registered rights to goods or services?

a. TM
b. ℗
c. ®
d. Copyright 1992

___ 9. For how many years from the date of registration is a trademark good?

a. 75
b. 50
c. 20
d. 10

ANSWERS TO UNIT TEST

1. ac (D1)
2. ab (D1)
3. b (D1)
4. e (D1)
5. d (D1)
6. d (D1)
7. b (D1)
8. c
9. c

MODULE: LAYOUT AND DESIGN

UNIT III: BUSINESS CARDS, LETTERHEADS AND ENVELOPES

UNIT OBJECTIVE

Upon completion of this unit, the student will design effective business stationery (business cards, letterheads and envelopes). This knowledge will be evidenced by successful completion of the job sheets.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Discuss function and design aspects of letterheads.

1.2 Identify aspects of a well-designed envelope.

1.3 Design letterheads and envelopes. (competency D3 and partial E4, JS 1.1 and 1.2)

2.1 Discuss function and design aspects of business cards. (competencies D2 and G1, JS 2.1)

MODULE: LAYOUT AND DESIGN

UNIT III: BUSINESS CARDS, LETTERHEADS AND ENVELOPES

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plans

1. Lesson 1: LETTERHEADS AND ENVELOPES

   a. Information outline

   b. Handouts

      HO 1.1: Letterhead design placement
      HO 1.2: Letterhead thumbnail sheet
      HO 1.3: Standard envelope sizes

   c. Job sheets

      JS 1.1: Design a two-color letterhead and envelope
      JS 1.2: Design self-promotion letterhead and envelope

2. Lesson 2: BUSINESS CARDS

   a. Information outline

   b. Assignment sheet

      AS 2.1: Business card thumbnails

   c. Job sheet

      JS 2.1: Design business card

REFERENCES

A. Book

1. Swann, Alan. How to Understand and Use Design and Layout. Cincinnati, OH: Quarto Publishing, 1989.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Encourage students to experiment with both vertical and horizontal formats, as well as formal and informal balance.

B. Suggested student activities

1. For JS 2.1, have students make at least four thumbnail sketches of a business card. The instructor may wish to furnish copy for this first attempt so that the entire series of sketches will be of one card, not one sketch each of four different cards. (Or, the student may wish to do a business card to accompany JS 1.2's letterhead and envelope.) Encourage students to experiment with both vertical and horizontal formats. Typical business card size is 3.5" x 2". (partial **competency E4)**

C. Suggested supplemental material

1. Audiovisual

a. World of Rapidograph Art (T&I video #88, 43 min.). Bloomsbury, NJ: Koh-I-Noor Rapidograph, Inc., 1988. An artist demonstrates technical pen care and techniques (**competencies A5 and A14**). (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

MODULE: LAYOUT AND DESIGN

UNIT III: BUSINESS CARDS, LETTERHEADS AND ENVELOPES

LESSON 1: LETTERHEADS AND ENVELOPES

I. **Discuss function and design aspects of letterheads.**

A. Letterheads are functional tools for identifying such correspondence basics as name, address, phone number. They are also an important method of graphically communicating the company's style and purpose.

B. To plan a letterhead, make a list of all the elements that must be on it. Double-check for correct addresses, postal or ZIP codes, and phone numbers.

C. Choose a design that reflects the company's style and image.

D. In the design, leave plenty of space for the body of the letter.

E. Place the logo.

F. Choose the paper's finish, weight and color. Avoid a strongly colored paper as it will affect readability and make corrections difficult. For economy, choose a standard paper size.

G. Select the typeface(s) to be used.

H. Divide the information into visual priorities.

I. Establish the proportion of the letterforms in terms of position and size.

II. **Identify aspects of a well-designed envelope.**

A. An envelope's graphic image is very important; it is very often the first contact with the target audience.

1. It introduces the contents and helps set the stage for the message.

2. Direct-mail advertisers, especially, know the importance of good graphics in enticing the reader to open the envelope.

3. Choose the design by closely examining the nature of the message and the sender.

4. Type styles should harmonize with those used on the message.

B. There are three major categories of envelope graphics.

1. Direct mail, where the envelope is a part of the entire sales plan, calls for a design that attracts attention and gets the prospective buyer to open the envelope.

2. Pamphlets or publications should reflect or introduce the contents. Accompanying envelopes should project the same type style and tone harmony as the publication.

3. Stationery/return address envelopes use the same typefaces, logos and symbols as those used on the letterhead in a slightly smaller size. The basic letterhead design is extended, and the impact of the design is increased by repetition. Include the logo and full address (**not** the person's name or phone number).

C. Consideration of postal regulations is imperative. Much time, money and grief can be saved by following known guidelines and even asking a postal representative to review envelope plans.

D. Envelope size and production considerations **(HO 1.3)**

1. The most common sizes of envelopes are the #10 and the #7 3/4. The #10 envelope is used for 8.5" x 11" letterheads folded in thirds.

2. Top and left side margins should be at lease 1/4".

3. Bleeds are usually not included because of cost and time considerations. (A bleed on an envelope is usually printed flat [unfolded] and sent to an envelope specialty shop for die cutting, folding and gluing.)

LETTERHEAD DESIGN PLACEMENT

Vertical flush left centered

Bottom centered

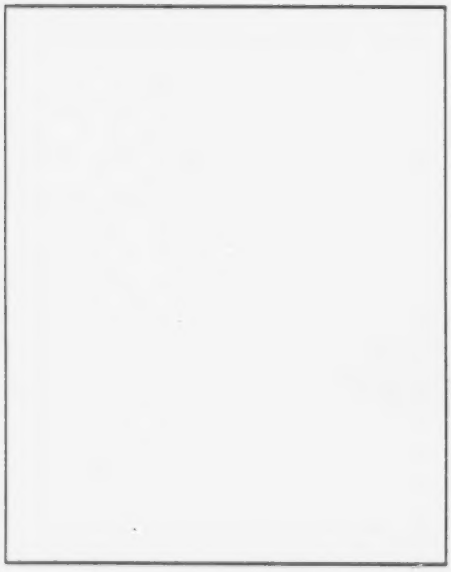
Upper right

Lower left

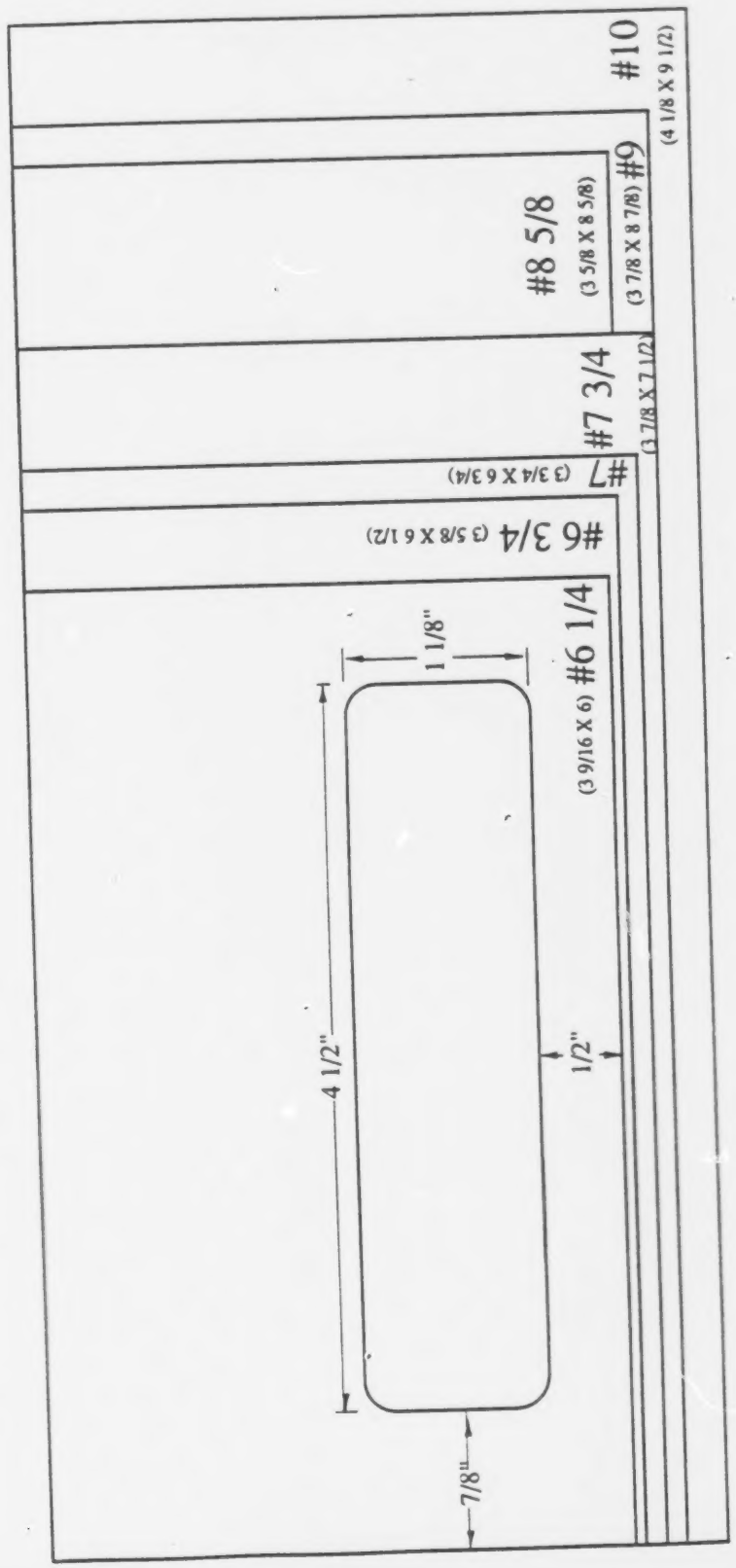
Top centered

Upper left

LETTERHEAD THUMBNAIL SHEET



STANDARD ENVELOPE SIZES



DESIGN A TWO-COLOR LETTERHEAD AND ENVELOPE

Equipment:

Paper
Pencils, colored and regular
Markers
T-square
Triangle
Ruler
Type specimen book
Dry-transfer lettering

Procedure:	Evaluation 3	2	1	N
1. Select one of the following companies for this letterhead design project or choose one from the yellow pages.	—	—	—	—
2. From several thumbnails, select one and create a rough. Consult with instructor.	—	—	—	—
3. Create a full-color comprehensive.	—	—	—	—
Product evaluation:				
4. Appropriate overall sizes	—	—	—	—
5. Ink color choice	—	—	—	—
6. Appropriate typeface(s)	—	—	—	—
7. Design	—	—	—	—
8. Appropriate paper choice	—	—	—	—
9. Envelope which complements letterhead	—	—	—	—
Average of above evaluations*	—	—	—	—

Emery Air Freight Corp.
1342 S. Glenstone
Springfield, MO 65804

Exotic Animal Paradise
Route 1
Strafford, MO 65757

Bowhunter's Pro Shop
3205 S. Campbell
Springfield, MO 65807

Springfield Civic Ballet
1538 Enterprise
Springfield, MO 65804

Fair Haven Children's Home
Rt. 2
Springfield, MO 65807

(or your school)

*This average is the student's partial evaluation for competency D3: Design letterhead.

DESIGN SELF-PROMOTION
LETTERHEAD AND ENVELOPE

Equipment:

Paper
Pencils, colored and regular
Markers
Type specimen book
Dry-transfer lettering

T-square
Triangle
Ruler

Product evaluation:	Evaluation 3	2	1	N
1. Appropriate overall sizes	—	—	—	—
2. Ink color choice	—	—	—	—
3. Appropriate typeface(s)	—	—	—	—
4. Design	—	—	—	—
5. Appropriate paper choice	—	—	—	—
6. Envelope which complements letterhead	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average completes the student's evaluation for competency D3 and partially completes competency E4.

MODULE: LAYOUT AND DESIGN

UNIT III: BUSINESS CARDS, LETTERHEADS AND ENVELOPES

LESSON 2: BUSINESS CARDS

I. **Discuss function and design aspects of business cards.**

A. Business cards are small in size and introduce a company or individual to another.

B. A business card must be businesslike and arranged to appeal to the person receiving it. So that the entire message can be understood at a glance, the card must be attractive and easy to read.

C. Follow the style, color and image established by the letterhead.

1. Information on the card is provided by the client.

2. The standard size is 3.5" x 2"; size and shape are dependent on restrictions such as wallet size.

D. Heavier stock, usually cover weight, is used for business cards.

E. By varying the size and position of the logo and company name, the designer can create a wide range of emphasis.

F. The design area can be either vertical or horizontal.

G. Use equal margins of at least 1/8" around the edges.

H. A conventional business card includes the following.

1. Firm's name in the largest type size, just above center

2. Just below the name and smaller, the description of the business

3. Two-line address in the lower right-hand corner (street, city and ZIP code)

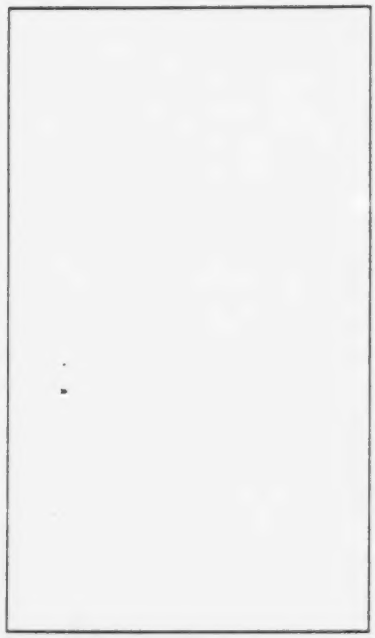
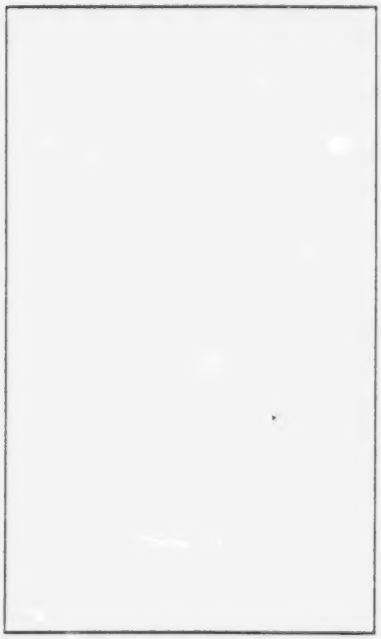
4. Name of company representative in lower left-hand corner

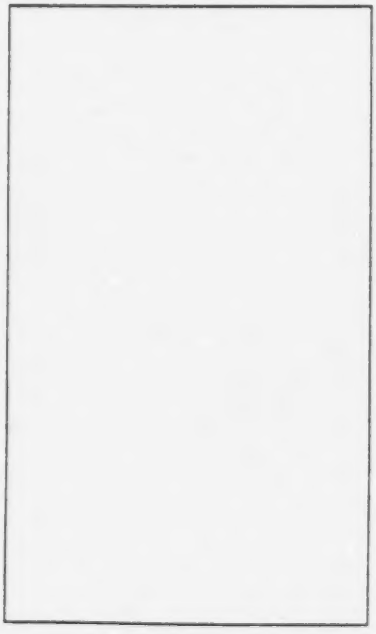
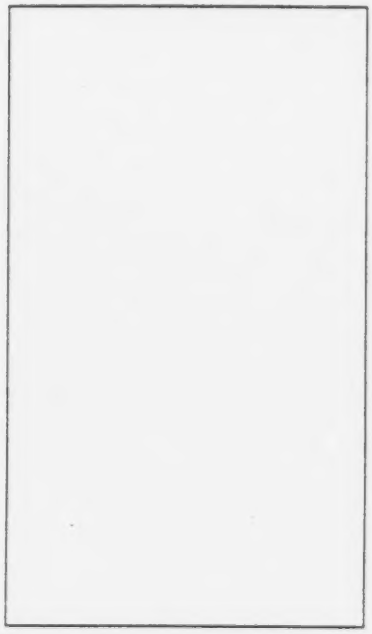
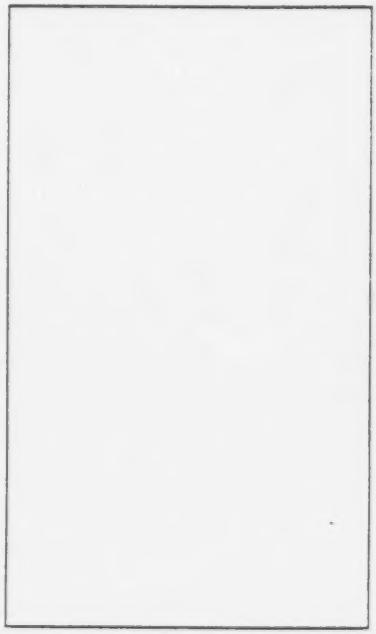
5. Telephone (including area code) in upper left-hand corner (easier to read if surrounded by white space)

Typical business card (3.5" x 2")

BUSINESS CARD THUMBNAILS

On the back side of this sheet are six standard-size business card layouts. Following the established image, colors and typeface used in letterhead designs done earlier in this unit, produce a series of complementary arrangements. Allow enough space for the name and position of the company representative in the roughs; turn them in to the instructor for evaluation. The design can be horizontal or vertical.

62 A

DESIGN BUSINESS CARD

Equipment:

Letterhead design (from JS 1.1)
Assorted pencils and pens
Ruler or line gauge
Wax or rubber cement
Assortment of paper suitable for a business card (minimum size: 3.5" x 2")
Dry-transfer lettering
Type specimen book

Drawing table
Non-repro pencil
Masking tape
T-square
Triangle
Markers
Drafting knife
Sketch paper

Procedure:	Evaluation 3	2	1	N
Design				
1. Taking into consideration the image used in the company's letterhead, decide on potential sizes and shapes for the business card. Make at least four thumbnail sketches. Experiment with both vertical and horizontal formats. If the type or illustration don't seem to fit, make another sketch. (It is much better to spend extra time at this stage of planning than to redo production steps later.)	—	—	—	—
2. Use the same colors as were used on the letterhead.	—	—	—	—
3. Make a rough layout of your best design. Use pencil, but make the rough accurate in size and shape. Typical business card size is 3.5" x 2".	—	—	—	—
4. Using the same typeface as on the letterhead, choose a type size appropriate for the business card.	—	—	—	—
5. After creating the rough, discuss the designs with the instructor.	—	—	—	—
6. Make the comprehensive layout, which should be the exact size, color and style of the finished job. Use the actual paper on which the job will be printed. Make the layout look as close to the printed piece as possible. Include printing specs.	—	—	—	—
7. Ask the instructor (your customer) to examine the comp and to comment. Make modifications, if necessary.	—	—	—	—
Pasteup				
8. Assemble elements needed (logo and type for address, phone, company slogan or description). Using rubber cement or wax, do the final pasteup.	—	—	—	—
9. Straighten copy and other elements with T-square. Add protective cover sheet.	—	—	—	—

Average of above evaluations* _____

*This average is the student's final evaluation for competencies D2 and G1.

MODULE: LAYOUT AND DESIGN

UNIT IV: BLACK-AND-WHITE ILLUSTRATION

UNIT OBJECTIVE

Upon completion of this unit, the student will creatively and effectively produce black-and-white illustrations. This knowledge will be evidenced by completion of the job sheets to specified scores.

SPECIFIC OBJECTIVES

After completion of the lesson in this unit, the student will be able to:

1.1 Discuss the importance of and uses for line drawings. (competencies A5, A14 and D5; JS 1.1 and 1.2)

1.2 Prepare black-and-white illustrations. (competency F10, JS 1.3)

MODULE: LAYOUT AND DESIGN

UNIT IV: BLACK-AND-WHITE ILLUSTRATION

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plan

1. Lesson 1: BLACK-AND-WHITE ILLUSTRATION

   a. Information outline

   b. Job sheets

      JS 1.1: Produce simple line drawings
      JS 1.2: Produce advanced line drawings
      JS 1.3: Prepare black-and-white illustrations

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. For JS 1.3, create a "real client" atmosphere by assigning local companies out of the phone book's yellow pages. (Ex.: For a Chevrolet dealership, do research to determine the design of a 1957 Chevy Bel-Air, a 1964 Corvette and a 1991 Impala. Illustrate all three automobiles, either separately or in a group, using the selected medium[s].)

B. Suggested student activities

1. Examine samples of line drawings found in catalogs, newspapers, etc. Examples will include brush work, pen work, cross-hatching, etc.

C. Suggested supplemental materials

1. Audiovisual

   a. World of Rapidograph Art (T&I video #88, 43 min.). Bloomsbury, NJ: Koh-I-Noor Rapidograph, Inc., 1988. An artist demonstrates technical pen mechanics, techniques and care **(competencies A5 and A14)** (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

MODULE: LAYOUT AND DESIGN

UNIT IV: BLACK-AND-WHITE ILLUSTRATION

LESSON 1: BLACK-AND-WHITE ILLUSTRATION

I. **Discuss the importance of and uses for line drawings.**

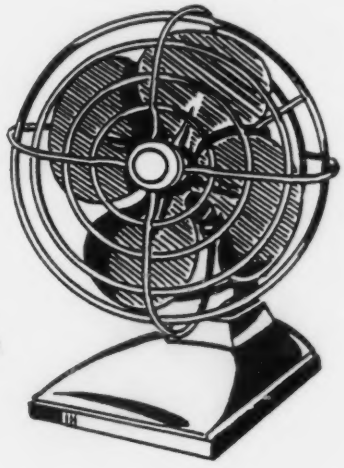
A. Graphic, simple, easy-to-understand communication

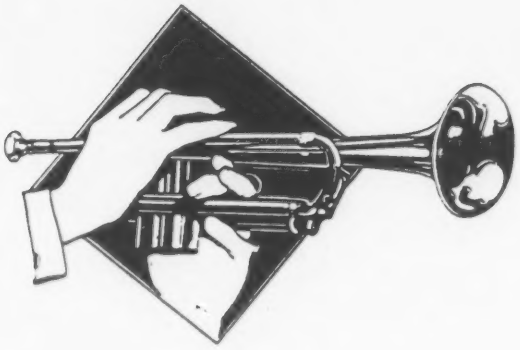
B. Much less expensive to print than full-color illustrations

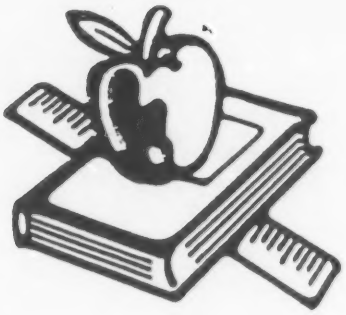
C. Shading done with solid lines only (cross-hatching, stippling, etc.)

D. Examples

1. Catalog illustrations
2. Newspaper advertising
3. Editorial and political cartoons
4. Instructional illustrations







II. **Prepare black-and-white illustrations.**

A. The primary difference between line drawings and black-and-white illustrations is in the level of complexity (by the artist and to reproduce).

B. A simple line drawing contains fewer elements than a black-and-white illustration.

C. Black-and-white illustrations might include halftones, screens, charcoal, pastel, gouache, oil, stippling and cross-hatching.

PRODUCE SIMPLE LINE DRAWINGS

Equipment:

Large Bristol board (Ex.: Strathmore 300), illustration board or any good-quality paper (cold or hot press) which is locally available
India ink, black and colors
Technical pen
Dip pen, split tip
Brush
Light lead pencil (Ex.: 2H, 3H, etc.)
Soft synthetic eraser

Specifications:

Three different subjects
Use the tech pen for one, the split-tip pen for one and the brush for the last.
Illustrations at least 5" x 7" in size
No halftones; shading with lines only

Product evaluation:	Evaluation 3	2	1	N
1. Specifications followed	—	—	—	—
2. Accuracy of product	—	—	—	—
3. Sufficient research done	—	—	—	—
4. Use of specified medium	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's partial evaluation for competencies A5, A14 and D5.

PRODUCE ADVANCED LINE DRAWINGS

Equipment:

Large Bristol board (Ex.: Strathmore 300), illustration board or any good-quality paper (cold or hot press) which is locally available
India ink, black and colors
Technical pen
Dip pen, split tip
Brush
Light lead pencil (Ex.: 2H, 3H, etc.)
Soft synthetic eraser

Specifications:

Subjects: three short, different word stories (Ex.: a black-and-white alley cat sitting beside a smashed-up garbage can in a city's back alley, an excited athlete or event observer, a pizza maker spinning the dough in the air as an awe-struck group of children watch)
Use the tech pen for one, the split-tip pen for one and the brush for the last.
Illustrations at least 5" x 7" in size
No halftones; shading with lines only

Product evaluation:	Evaluation 3	2	1	N
1. Specifications followed	—	—	—	—
2. Accuracy of product	—	—	—	—
3. Sufficient research done	—	—	—	—
4. Use of specified medium	—	—	—	—
5. Communication of word stories	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average completes the student's evaluation for competencies A5, A14 and D5.

PREPARE BLACK-AND-WHITE ILLUSTRATIONS

INSTRUCTOR'S NOTE: Create a "real client" atmosphere by assigning local companies out of the phone book's yellow pages. Consider having students contact businesses.

Equipment:

Ink wash
White designer color
Adhesive-backed screen or pattern
Duo-shade board (optional)
Black and white pastels

Product evaluation:	Evaluation 3	2	1	N
1. Research; client contact	—	—	—	—
2. Following directions	—	—	—	—
3. Layout design	—	—	—	—
4. Execution; accuracy	—	—	—	—
5. Use of blacks, whites, and values	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency F10: Prepare black-and-white illustrations.

MODULE: LAYOUT AND DESIGN

UNIT V: DESIGN FOR LARGE FORMATS

UNIT OBJECTIVE

Upon completion of this unit, the student will design effective displays and prepare book cover designs after working with the editor/writer. This knowledge will be evidenced by completion of the job sheets to specified scores.

SPECIFIC OBJECTIVES

After completion of the lesson in this unit, the student will be able to:

1.1 Prepare posters utilizing quality poster design. (competency F7, JS 1.1-1.4)

1.2 Plan book cover designs. (partial competency F3, AS 1.1)

1.3 Design compact disk cover. (partial competency F3, JS 1.5)

1.4 Plan menu cover design. (competency F3, AS 1.2)

1.5 Design point-of-purchase/billboard signs. (competency F11, JS 1.6-1.7)

1.6 Produce display/bulletin boards. (competency E3, JS 1.8)

MODULE: LAYOUT AND DESIGN

UNIT V: DESIGN FOR LARGE FORMATS

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plans

1. Lesson 1: POSTERS, BOOK COVERS, BILLBOARDS AND BULLETIN BOARDS

   a. Information outline

   b. Transparency master

      TM 1.1: Book jacket/cover

   c. Assignment sheets

      AS 1.1: Designing a book jacket/cover
      AS 1.2: Menu cover planning sheet

   d. Job sheets

      JS 1.1: Design a blood drive poster
      JS 1.2: Design a one-color, local event poster
      JS 1.3: Design a quotation poster
      JS 1.4: Design a full-color zoo poster
      JS 1.5: Design compact disk cover
      JS 1.6: Design point-of-purchase signs
      JS 1.7: Design billboard signs
      JS 1.8: Produce display/bulletin boards

REFERENCES

A. Books

1. Locke, Lafe. Exploring Advertising Design. Portland, MA: J. Weston Walch, 1988.

2. Nelson, Roy Paul. The Design of Advertising. Dubuque, IA: William C. Brown, 1967.

3. Radice, Judy. Menu Design 2. New York: PBC International, Inc., 1987.

4. Resnick, Elizabeth. Graphic Design. New York: Prentice-Hall Press, 1984.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Evaluate AS 1.1 and 1.2 for completeness.

2. Four exercises have been provided to give the students practice in designing posters. The actual number of job sheets to be completed for **competency F7** has been left to the instructor's discretion.

3. A field trip to a local grocery store would be helpful to examine POP (point-of-purchase) signs on display there.

4. For JS 1.6 and 1.7, the instructor may wish to assign clients, products and/or finished sizes.

5. JS 1.8 can be done as a group assignment. One example would be as an advertising agency, where a project director, art director, information director, etc., would be appointed, and other students would work under these different groups. Every student has a responsibility to the team to complete the assignment. When evaluating the project, take into consideration the abilities of the various "directors".

B. Suggested student activity

1. Observe design used on local posters, billboards and POP signs.

C. Suggested supplemental material

1. Advertising--Art at Work (T&I filmstrip #7 or still video #100). Insight: Graphics 1. Pleasantville, NY: Son-A-Vision Inc., 1979. 12 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

MODULE: LAYOUT AND DESIGN

UNIT V: DESIGN FOR LARGE FORMATS

LESSON 1: POSTERS, BOOK COVERS, BILLBOARDS AND BULLETIN BOARDS

I. **Prepare posters utilizing quality poster design.**

A. Definition: large printed placard, bill or announcement which is posted to advertise or publicize something; often illustrated

B. Attracts attention and communicates a message

1. Getting its message to the viewer as quickly as possible is a poster's main purpose.

2. Compared to other mediums (newspapers, magazines, booklets), the poster should seek the greatest possible instant attention.

3. The poster's message is usually seen at a distance and while people are walking or driving past it. The message should be an important one.

4. The poster attracts attention with color, a dominant idea theme, a message and appropriate layout.

C. Environment

1. Keep in mind where the poster will be shown--a busy corner, a cluttered shop, a complicated landscape--and design it so it will separate itself from its environment.

2. Determine whether most of the viewers will see it while on foot or driving past.

D. Composition

1. The overall organization of any design is its composition.

2. All elements within a composition have shape, size and position. The message is reinforced through these relationships.

3. Keep in mind the basic principles of design: balance, emphasis, unity, rhythm and proportion.

4. Posters should stir the emotions or aesthetic sense.

E. Simplicity

1. A poster is not simply an enlarged illustration--it must be seen and understood in only a few seconds.

2. Keep it simple; there isn't time for the viewer to examine details. All non-essentials must be stripped away.

3. A poster may show only part of a person or product, but it must still be clear and quickly identified.

4. The patterns of values must be strong and contrast high. Combined values can break up the simplicity.

F. Illustrations

1. Silhouettes should be clear and uncluttered. If possible, use a silhouetted shape that stands out from a flat background.

2. Keep in mind the strong visual impact of bright colors and black-and-white contrast.

3. A center of interest is an important part. The background should be simple so it doesn't interfere with the center of interest.

   a. On light backgrounds, use darker forms.

   b. On dark backgrounds, use lighter forms.

4. Posters should use interesting forms that are uniquely or forcefully placed.

G. Typography

1. A poster's words are frequently part of the design, so typography plays an important role in the composition.

2. Carefully consider the shape and style of the typeface and the image it conveys.

II. **Plan book cover designs.**

A. Functions of book covers

1. Advertise the product (title and author)

2. Protect cover from sun and dust

3. Provide information about the author and book's contents

4. Capture the book's spirit/essence

5. Interest browser in buying the book

6. Provide economical, quality alternative to printing on cloth or hardbound cover

B. Five panels **(TM 1.1)**

1. Spine: most important panel if book is displayed on a shelf

   a. Contains title, author's last name, publisher's last name and optional logo

   b. Colorful, bold, readable type that runs sideways and from top to bottom

   c. Precise spine width indicated on final art

2. Front cover

   a. Strong, uncluttered design that captures the book's essence and entices the browser to purchase it

   b. Typically includes title, author's full name, some art and occasionally something about the contents; emphasizes title or author's name

   c. Type usually the dominant design element; must be chosen for maximum readability and visual impact

   d. Illustrations that communicate the "feel" of the story

3. Back cover

   a. Includes information about the author, such as other publications or favorable quotes by critics and reviewers

   b. For unity, usually repeats color, type styles and design devices used on the front cover (Ex.: A wrap-around design begins on the front cover and continues to the back.)

   c. ISBN bar code printed here

4. Front flap

   a. Includes ISBN number, book title, description of the book and suggested retail price (in an upper or lower corner for easy removal)

   b. Size usually a little more than half as wide as the front cover

5. Back flap: continues content description and sometimes a short biography of the author

C. Production and design considerations

1. Inks

   a. Light colors tend to make books look larger, while a dark book jacket with a border will make the book appear smaller.

   b. Older readers seem to prefer pastel or subtle color combinations, whereas youth are attracted to bright color schemes.

   c. Pastel or light shades fade quickly if exposed to bright sunlight.

2. Papers: Smooth paper resists soil and dirt better than textured paper.

III. **Design compact disk cover.**

A. Design considerations

1. Difficult to design on a square format

2. Suggests the mood of the music contained within

3. Appeals to the target audience

B. Front cover elements

1. Picture of performer or group
2. Title of recording
3. Names of songs
4. Name of recording company
5. Additional artwork

C. Back cover

1. Names of performer or group and other recordings
2. Copy describing recording and/or performer
3. More detailed listing of songs/lyrics
4. Artwork

D. Inside panel(s) (one panel for compact disks; two panels for double albums)

1. Detailed description of recording
2. Listing of lyrics

IV. **Plan menu cover design.**

A. Purposes

1. Communicate food items and costs
2. Generate interest and tempt customers
3. Convey the restaurant's sense of style
4. May use menu cover's artwork on other promotional materials, such as postcards, guest checks, napkins, posters, letterheads, envelopes and match boxes

B. Planning the menu

1. Involve the restaurant owner or manager in every step of the design process. Discuss the customer type, restaurant's interior design, menu item quantity and complexity, budget and manager's personal style preferences.
2. Menu prices and items change regularly; the design should include pricing flexibility.
   a. Some menus feature expensive full-color covers, with less expensive one- or two-color inserts for the prices and items.

b. Others pre-print masters in multiple colors and later print the items and prices in one color as needed.

C. Designing the comprehensive

1. The client and/or copywriter provide the menu's food selections and prices. Copy can be straightforward or entertaining.

2. A food photographer may be hired to photograph menu items.

3. Roughs, and then full-color comps, are presented to the client. For the comp, use colored paper, dry-transfer type, design markers, photographs and/or art to achieve a near-finished look. Include production art instructions, such as type style, paper and ink colors.

4. Copy changes should be made before final pasteup is begun to avoid extra production costs.

D. Printing considerations

1. Paper quality carries the restaurant's image as the customer holds and reads the menu. Paper characteristics affect the durability and printability of the menu. Coordinate the paper color and inks with the restaurant's interior color scheme.

2. Bindery and finishing techniques can strengthen and reinforce the menu design. Remember the extra cost involved, however.

3. Special bindery and finishing techniques to consider are embossing, lamination, foil stamping and die cutting.

E. Types of menus

1. Theme menus use a place, decoration, attractions or historical perspective to set the mood.

2. Institutional menus reflect other aspects of the institution, such as a cruise line or hospital (health care).

3. Children's menus are designed to amuse the child so parents can enjoy the meal.

4. Specialty menus sell something other than what the customer primarily came to buy (wine, dessert, etc.).

5. Hotel menus balance the corporate image with the restaurant's theme or location.

6. Fine dining menus stress quality of food and service.

7. Catering menus are often given away or mailed to potential customers. Unlike other menus, these special-occasion menus are frequently used only once.

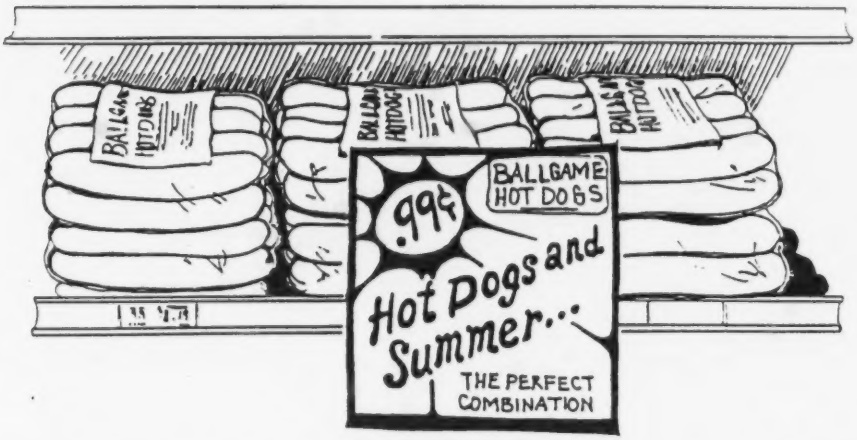
8. Ethnic dining menus use symbols and color schemes of a culture to set a mood. (Example: Mexican or Italian)

V. **Design point-of-purchase/billboard signs.**

A. Effective billboards or POP (point-of-purchase) signs emphasize simple, to-the-point graphic presentations of a message.

B. Very little time is available to absorb the message; most POP signs are read as a customer walks past.

C. In a grocery store, for example, there are dozens of brands and kinds of cereal; many are very effectively designed to appeal to the customer. The one we (or our children) buy is often the one that sells itself through POP advertising.



D. Most billboards have a 3-5 second exposure for reading, so simplicity is extremely important.

E. Alter the size of the finished art to reflect actual billboard proportions.

VI. **Produce display/bulletin boards.**

A. These kinds of displays rely on a single unit to communicate a message--the bulletin board.

B. Many bulletin board designs center around a theme.

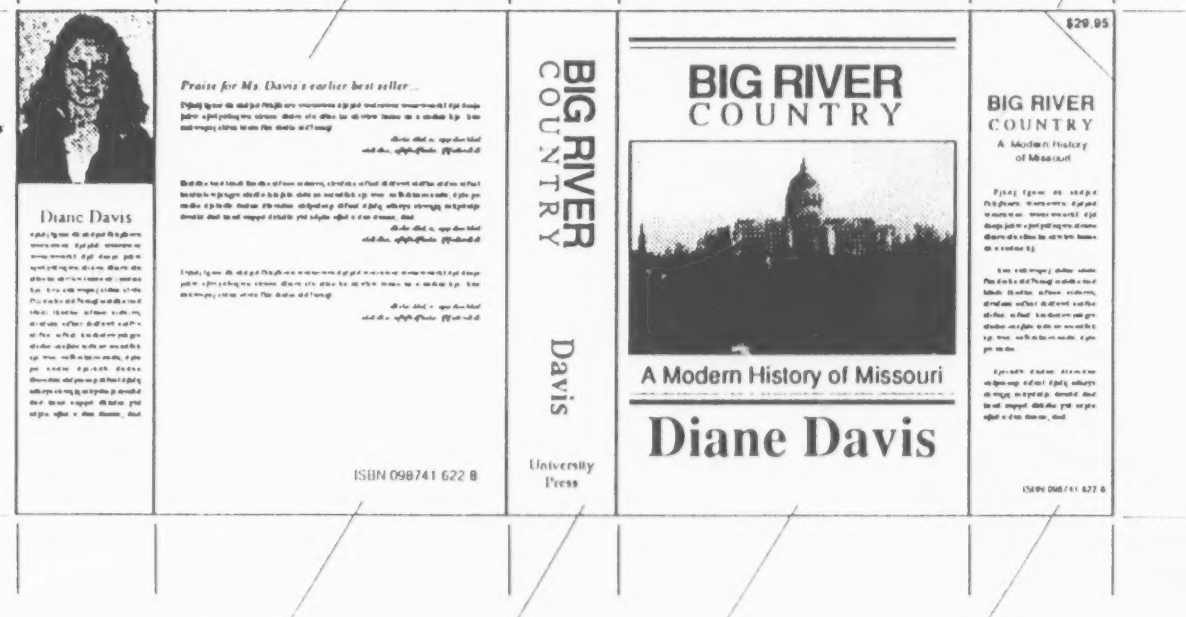
C. Use the same elements of design and considerations used in creating a billboard for a bulletin board design.

BOOK JACKET/COVER

Author biography or other information

Information about author or other books by author.

Price



ISBN number

Book spine

Author or title emphasis

ISBN number

BEST COPY AVAILABLE

DESIGNING A BOOK JACKET/COVER

Use this form to plan the design of a book cover.

Book title: _____

Content/mood:

Size of spine: _____ Book size: _____

Flap size: _____

Check one: ___ All-type cover design ___ Type plus illustration

Typeface (___ Hand drawn or ___ typeset) and size for:

Front cover: _____

Spine: _____

Back cover: _____

Flaps: _____ _____

Tone preference (check one):

___ Dark jacket (with reverses)

___ Light (mostly white)

Color preferences:

___ Browns ___ Green ___ Orange

___ Red ___ Yellow ___ Other: _____

___ Blue ___ Violet

Intensity: ___ Pastels ___ Intense hues

MENU COVER PLANNING SHEET

Use this form to plan the design of a menu cover.

Client (name of restaurant): _____

Clientele (or projected customers): _____

Interior design and mood of restaurant: _____

_____

Number and complexity of menu items (optional): _____

_____

What should the printed menu do? _____

_____

Budget constraints: _____

How often can menu be changed? _____

Personal preferences of owner (color, style, etc.): _____

_____

Kind of menu: ___ Breakfast ___ Lunch ___ Dinner ___ All

___ Institutional
___ Hotel and resort
___ Catering and special events
___ Fine dining
___ Ethnic
___ Specialty
___ Children's
___ Casual dining
___ Theme

Elements to be included on cover:

___ Logo
___ Illustration
___ Restaurant address
___ Other copy

Ink colors:

Spot/Pantone _____

Process _____

Paper: _____

Special (bindery processes, etc.):

___ Embossing
___ Foil stamp
___ Die cut
___ Other

DESIGN A BLOOD DRIVE POSTER

Equipment:

Sketch paper
Assorted pencils
11" x 14" illustration board
Red and black ink or markers

Specifications:

Final size: 11" x 14"
Black and red inks on white coated cover stock
Red Cross symbol
The phrase, "Be a Red Cross Blood Donor"
Phone number: 881-3553
An eye-catching illustration that reinforces the written message

Possible theme ideas:

Save a life.
Put your heart in the Cross.
It could save a life.
Your donation is a drop in the bucket of life.
A life is sustained one drop at a time.
The more you give, the more who live.
Roll up your sleeve and sustain a life.
Give the gift of life.
Your heart starts here.
Please give.

Procedure:	Evaluation 3	2	1	N
1. Choose a theme and make at least four thumbnail sketches. Show sketches to instructor for approval.	—	—	—	—
2. Make a comprehensive of the selected design using red and black.	—	—	—	—
Product evaluation:				
3. Specifications followed	—	—	—	—
4. Attracts attention	—	—	—	—
5. Communicates message or theme	—	—	—	—
6. Composition (balance, emphasis, unity, white space)	—	—	—	—
7. Simplicity	—	—	—	—
8. Illustration quality	—	—	—	—
9. Typography	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's partial evaluation for competency F7: Prepare posters.

DESIGN A ONE-COLOR, LOCAL EVENT POSTER

Equipment:

Tracing paper
Colored paper
15" x 20" illustration board
Assorted pencils
Drafting knife
Type books

Procedure:	Evaluation 3	2	1	N
1. Produce thumbnails for a one-color poster to promote either a local music concert/performance or a local sports event. Discuss designs with the instructor.	—	—	—	—
2. Using the best design, create a comprehensive (or camera-ready layout, if the instructor approves). For the illustration, select a photograph, enlarge it and posterize it (exaggerate the tone contrast).	—	—	—	—
3. Include essentials such as who is featured, time, place, cost and sponsor's name.	—	—	—	—
Product evaluation:				
4. Attracts attention	—	—	—	—
5. Communicates a message	—	—	—	—
6. Composition (balance, emphasis, unity, white space)	—	—	—	—
7. Simplicity	—	—	—	—
8. Illustration quality	—	—	—	—
9. Typography	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's partial evaluation for competency F7: Prepare posters.

DESIGN A QUOTATION POSTER

Equipment:

Tracing paper
Colored paper
15" x 20" illustration board
Assorted pencils
Drafting knife
Type books

Procedure:	Evaluation 3	2	1	N
1. Select a group of related words (quote, saying, song, poem, anecdote).	—	—	—	—
2. Examine the words closely; select a design that best expresses your interpretation of the quote's meaning. The word grouping will probably suggest a type style, design or visual pun.	—	—	—	—
3. Use color and a minimum of illustration to enhance the message.	—	—	—	—
Product evaluation:				
4. Attracts attention	—	—	—	—
5. Communicates a message	—	—	—	—
6. Composition (balance, emphasis, unity, white space)	—	—	—	—
7. Simplicity	—	—	—	—
8. Illustration quality	—	—	—	—
9. Typography	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's partial evaluation for competency F7: Prepare posters.

DESIGN A FULL-COLOR ZOO POSTER

Equipment:

Sketch paper
Illustration board
Drafting knife
References showing animals (or visit to a zoo)
Assorted pencils
Assorted markers
Type books

Specifications:

Use color, type selection and layout design to create an eye-catching zoo poster. The poster must include an illustration of an animal and the words, "Visit the Zoo."

Procedure:	Evaluation 3	2	1	N
1. Select an animal to illustrate. Use reference books or on-site sketches. Make several thumbnail sketches of differing designs; discuss them with the instructor.	—	—	—	—
2. Concentrating on one design, sketch out the full-size design on appropriate illustration board.	—	—	—	—
3. Select suitable type.	—	—	—	—
4. Finish the design by coloring in the animal, letters and background.	—	—	—	—
Product evaluation:				
5. Specifications followed	—	—	—	—
6. Attracts attention	—	—	—	—
7. Communicates message or theme	—	—	—	—
8. Composition (balance, emphasis, unity, white space)	—	—	—	—
9. Simplicity	—	—	—	—
10. Illustration quality	—	—	—	—
11. Typography	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average completes the student's evaluation for competency F7: Prepare posters.

DESIGN COMPACT DISK COVER

NOTE: AS 1.1 and 1.2 should be completed before this job sheet.

Equipment:

Sketch paper
Illustration board
Drafting knife
Photos or illustrations appropriate for musical group

Assorted pencils
Assorted markers
Type books

Specifications:

Front insert (two-sided): 4.75" x 4.75"
Back/sides (one-sided): 6.25" x 4.75" (Sides are each 1/4" wide.)

Procedure:		Evaluation 3	2	1	N
1.	Describe the mood/music contained in the recording, as well as the target audience.	—	—	—	—
2.	Sketch five or six thumbnails. If color is to be used, indicate with markers. Show thumbnails to instructor for approval.	—	—	—	—
3.	Create two roughs from the best thumbnail. Show to instructor for approval.	—	—	—	—
Product evaluation:					
4.	Design solution for square format	—	—	—	—
5.	Use of color/black and white space	—	—	—	—
6.	Front insert elements (picture/illustration and name of performer or group, title of recording, record company name)	—	—	—	—
7.	Back insert elements (other albums, copy describing record/performer, side lettering)	—	—	—	—
8.	Inside insert (list of lyrics or songs)	—	—	—	—
9.	Design matches mood/content of music	—	—	—	—
10.	Type/lettering readable and well executed	—	—	—	—
11.	Average of above evaluations*	—	—	—	—

*This average completes the student's evaluation for competency F3: Prepare book cover designs.

DESIGN POINT-OF-PURCHASE SIGNS

Equipment:

Bristol board (Ex.: Strathmore 300)
Illustration board
Any full-color medium
Tech pen, if needed
Layout pencils and erasers

Procedure:	Evaluation 3	2	1	N
1. Select a product and create at least six thumbnail sketches for a POP sign. Bleeds may be used in the design. The size should be small--perhaps 4" x 12". Consult with the instructor about the size and preferred design.	—	—	—	—
2. Make a rough and/or comprehensive from the best design. Be sure the product is illustrated in the POP. In print, include the product, its price and a headline or "catch phrase".	—	—	—	—
Product evaluation:				
3. Followed specifications	—	—	—	—
4. Creativity	—	—	—	—
5. Boldness	—	—	—	—
6. Neatness	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's partial evaluation for competency F11: Design point-of-purchase/billboard signs.

DESIGN BILLBOARD SIGNS

Equipment:

Bristol board (Ex.: Strathmore 300)
Illustration board
Any full-color medium
Tech pen, if needed
Layout pencils and erasers

Procedure:	Evaluation 3	2	1	N
1. Select a subject and create at least six thumbnail sketches for a billboard. Bleeds may be used in the design. The sketch's size should be proportional to an actual billboard. Consult with the instructor about the size and preferred design.	—	—	—	—
2. Make a rough and/or comprehensive from the best design. A product illustration is optional. In print, include the company, product or service, price (if appropriate) and where to buy or obtain.	—	—	—	—
Product evaluation:				
3. Followed specifications	—	—	—	—
4. Creativity	—	—	—	—
5. Boldness	—	—	—	—
6. Neatness	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average completes the student's evaluation for competency F11: Design point-of-purchase/billboard signs.

PRODUCE DISPLAY/BULLETIN BOARDS

Equipment:

Bulletin board or display case (Check with the school's office and/or library or the local city library.)
Background materials: cloth, paper, etc.
Photographs
Art work

Specifications:

Client (Ex.: school club such as VICA, FBLA, etc.)
Date and subject (Ex.: club membership, school dance, etc.)
Committee to examine and measure site for display
Message's goals
Committee and sub-committees to work independently
Completion dates

Product evaluation:	Evaluation 3	2	1	N
1. Creativity	—	—	—	—
2. Principles of design applied	—	—	—	—
3. Use of space	—	—	—	—
4. Message communicated	—	—	—	—
5. Appropriate use of color	—	—	—	—
6. Attention-getting design	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency E3: Produce display/bulletin boards.

MODULE: LAYOUT AND DESIGN

UNIT VI: MAGAZINE AND NEWSPAPER ADS

UNIT OBJECTIVE

Upon completion of this unit, the student will use white space effectively when designing ads. This knowledge will be evidenced by completion of the unit test and job sheets to specified scores.

SPECIFIC OBJECTIVES

After completion of the lesson in this unit, the student will be able to:

1.1 Discuss ad design characteristics.

1.2 Identify the five significant layout patterns and their identifying characteristics.

1.3 Arrange elements for an advertisement utilizing significant layout patterns. (competency F4, JS 1.1 and 1.2)

MODULE: LAYOUT AND DESIGN

UNIT VI: MAGAZINE AND NEWSPAPER ADS

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plan

1. Lesson 1: USE OF WHITE SPACE

a. Information outline

b. Job sheets

JS 1.1: Rearrange ads using typical patterns
JS 1.2: Prepare magazine advertisements

E. Unit test

F. Answers to unit test

REFERENCES

A. Books

1. Bockus, William. Advertising Graphics. 4th ed. New York: Macmillan Publ. Co., 1986.

2. Dodt, Lorette C. Graphic Arts Production. Homewood, IL: American Technical Publishers, 1990.

3. Parker, Roger C. Looking Good In Print. Chapel Hill, NC: Ventana Press, 1988.

4. Silver, Gerald A. Graphic Layout and Design. Albany, NY: Delmar Publishers, Inc., 1981.

NOTES TO THE INSTRUCTOR

A. Suggested supplemental materials

1. Audiovisuals

a. Paste-Up II: Practical Examples of Production Art (T&I video #97). Peoria, IL: Step-by-Step Video, 1989. 45 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

b. Advertising Layout Design (T&I filmstrip #7 or still video #100). Insight: Graphics 1. Pleasantville, NY: Son-A-Vision Inc., 1979. 12 min. (Available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

MODULE: LAYOUT AND DESIGN

UNIT VI: MAGAZINE AND NEWSPAPER ADS

LESSON 1: USE OF WHITE SPACE

I. **Discuss ad design characteristics.**

A. Consistency--Generally, the ad's design should be consistent with ads previously produced for the client.

B. Appropriate design--Both the ad's content and the desired image must be considered.

C. Market uniqueness--The ad's look should be different from ads in other publications or run by other clients.

D. Page position--So the ad doesn't seem lost on the page; consider its environment by using white space, borders and margins effectively.

E. Headline--Size is very important; a headline that is too big will dwarf other elements, while one that is too small will not attract enough attention.

F. Logo--Make it large enough to be prominent.

G. Detail--Include all necessary information; be sure every bit is accurate.

H. Illustrations/photos--Use captions and prices to clearly identify artwork.

II. **Identify the five significant layout patterns and their identifying characteristics.**

NOTE: Two complementary design aspects of all printed pieces are the printed areas and the nonprinted areas (white space). White space affects readability, appearance and effectiveness of the design. When planning the design, an effort should be made to make the best use of white space. Do **not** trap white space in the middle of a page. The following five layouts illustrate significant patterns and the use of white space or negative areas.

A. Band

1. Elements are packed together in a vertical or horizontal band.

2. Keep elements tightly packed or overlapped to avoid a spotty, random look. An occasional word or item can be placed outside the band area.

Introducing. . .
the band concept in disseminating information in ads.
This concept utilizes negative space and positive objects in accent and highlight particular areas of information.
The Band Concept
Utilizing white space (negative space) and the image (positive space).

Band

3. Note the small, medium and large negative spaces. Don't make the band so wide that the white spaces are lost.

B. Axial

1. Bands are arranged in vertical and horizontal combinations.

2. Remember to keep the white spaces of different sizes for variety and interest.

3. Again, note the small, medium and large areas. Like a tree, there is one large trunk and several smaller branches.

FASCINATING . . .
Axial Concept
Bands are arranged in vertical and horizontal combinations. Vary the size of the positive and negative spaces. This can create vertical and horizontal shapes.
White space (negative space) and the image (positive space) must interact to create interesting design.

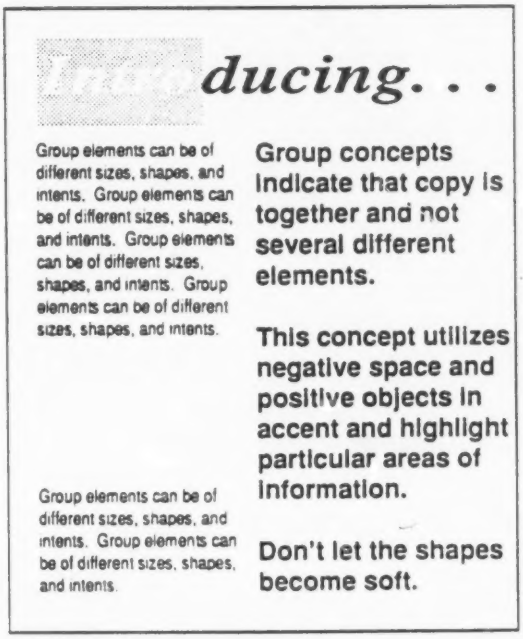
Axial

C. Group

1. The elements are touching or overlapping slightly and are packed together tightly.

2. Keep the outline or silhouette sharp and clear. Don't let the shape become soft.

3. Nest or interlock elements to hold the group together so they don't look like a jumbled pile.


Introducing. . .
Group elements can be of different sizes, shapes, and intents. Group elements can be of different sizes, shapes, and intents. Group elements can be of different sizes, shapes, and intents. Group elements can be of different sizes, shapes, and intents.
Group concepts indicate that copy is together and not several different elements.
This concept utilizes negative space and positive objects in accent and highlight particular areas of information.
Group elements can be of different sizes, shapes, and intents. Group elements can be of different sizes, shapes, and intents.
Don't let the shapes become soft.

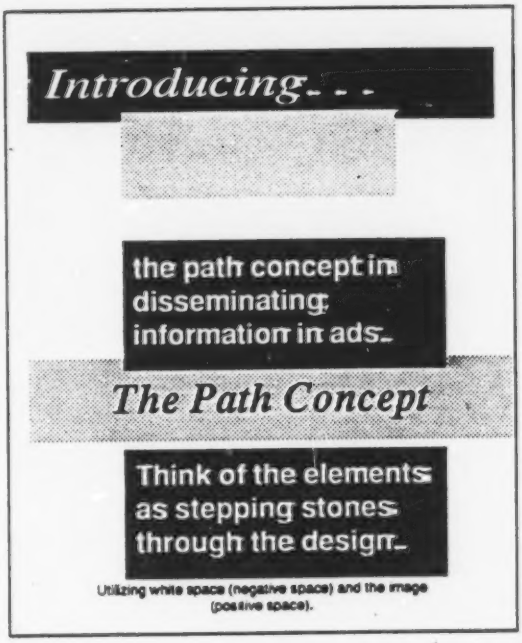
Group

D. Path

1. Here, the elements touch or overlap slightly and form sort of a continuous path for the eye to follow from one side of the ad to another.

2. Use different sized white spaces to avoid monotony.

3. Think of this as a set of stepping stones in a garden. Can the eye "walk" from one unit to the other without falling in the "water" (white space)?


Introducing...
the path concept in disseminating information in ads.
The Path Concept
Think of the elements as stepping stones through the design.
Utilizing white space (negative space) and the image (positive space).

Path

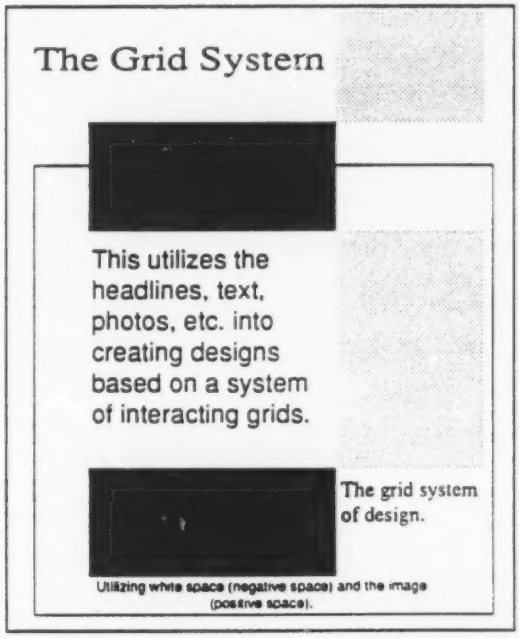
E. Grid

1. Finally, position elements on a grid: headlines, text, photos, signature.

2. The grid defines, relates and separates visual and verbal information. A grid organizes and builds continuity.

3. Take care not to have too many or too few guidelines. The viewer will have trouble sorting out a design with too many grid units, whereas too few are not visually challenging to the reader.

4. The grid provides logical positions for placing visual elements and is a real timesaver in making layouts.


The Grid System
This utilizes the headlines, text, photos, etc. into creating designs based on a system of interacting grids.
The grid system of design.
Utilizing white space (negative space) and the image (positive space).

Grid

REARRANGE ADS USING TYPICAL PATTERNS

Equipment:

Magazine or newspaper ads
Sketch pad
Pencils

Procedure:

1. Collect and identify five sample ads, one for each of the following typical patterns.

   a. Band
   b. Axial
   c. Grid
   d. Group
   e. Path

2. Using each ad sample and the same publication space, do a rough pencil layout, rearranging elements into a different typical pattern. Be sure to use all five patterns when rearranging the layouts.

Product evaluation:	Evaluation 3	2	1	N
3. Samples correctly identified	—	—	—	—
4. New layout done in band pattern	—	—	—	—
5. New layout done with axial pattern	—	—	—	—
6. New layout done in grid pattern	—	—	—	—
7. New layout done with group pattern	—	—	—	—
8. New layout done using path pattern	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's partial evaluation for competency F4: Prepare magazine advertisements.

PREPARE MAGAZINE ADVERTISEMENTS

Equipment:

Magazine or newspaper ad clippings (different for each student)
Bond paper
Layout paper
Felt-tip calligraphy pens
Felt-tip markers
Pencils
Stapler

Procedure:

1. Mark off five vertical 1/4-page (8 7/8" x 11") newspaper ads on tracing paper.
2. For each ad, use elements from the clippings to construct a new layout using a different layout pattern. Use six or more clipping elements for each ad (heading, illustration, logo, etc.). Elements may be enlarged or reduced to meet layout needs.
3. Place the ad border (on tracing paper) over the rearranged clippings; make a rough layout. Repeat for all five ads.
4. On layout paper, trace the layout and render in felt-tip markers. Use a calligraphy pen for comping type and headings.
5. Label each layout with the appropriate pattern name.
6. Staple each layout to a sheet of bond paper, allowing about a 2" margin all around when trimmed.

Product evaluation:	Evaluation 3	2	1	N
1. Followed directions	—	—	—	—
2. Rendered illustrations well	—	—	—	—
3. Indicated type neatly	—	—	—	—
4. Identified patterns correctly	—	—	—	—
5. Mounted layouts neatly	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average completes the student's evaluation for competency F4: Prepare magazine *a* ivertisements.

MODULE: LAYOUT AND DESIGN

UNIT VI: MAGAZINE AND NEWSPAPER ADS

UNIT TEST

Identify true statements with an "a" and false ones with a "b".

___ 1. An ad's look should be different from ads in other publications or run by other clients.

___ 2. An artist need not be concerned with an ad's page position when designing an ad.

___ 3. The logo should be the largest element in an ad.

___ 4. In a group pattern, elements should not touch or overlap.

___ 5. The white space should creep into the cluster of elements in a group pattern.

___ 6. With the path pattern, elements often touch slightly or overlap to direct the reader's eye.

___ 7. In the grid pattern, all boxes within the grid should be the same size to achieve uniformity.

___ 8. With the band pattern, an occasional item can be placed outside the band area.

___ 9. All dark values should be kept at the bottom of the ad when using the band pattern.

___ 10. The axial pattern contains positive images that are different sizes.

___ 11. A design using the axial pattern is like a tree--one strong thrust and several weaker branches.

ANSWERS TO UNIT TEST (F4)

1. a
2. b
3. b
4. b
5. a
6. a
7. b
8. a
9. b
10. a
11. a

MODULE: LAYOUT AND DESIGN

UNIT VII: FLYERS AND PROGRAMS

UNIT OBJECTIVE

Upon completion of this unit, the student will plan and design a flyer and multi-page program. This knowledge will be evidenced by completion of the unit test and job sheets to specified scores.

SPECIFIC OBJECTIVES

After completion of the lessons in this unit, the student will be able to:

1.1 Plan and organize essential information for the printed piece. (competencies G1 and L3)

1.2 Identify pitfalls in brochure design. (competency F6)

1.3 Choose paper suitable for a brochure. (competency A10, JS 1.1)

1.4 Prepare flyers. (competency F6, JS 1.1)

2.1 Define terms and definitions related to a multi-page publication. (competency F5)

2.2 Discuss newsletter format characteristics. (competency F5)

2.3 Prepare multi-page programs. (competencies E2 and F5, JS 2.1)

MODULE: LAYOUT AND DESIGN

UNIT VII: FLYERS AND PROGRAMS

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plans

1. Lesson 1: FLYERS AND BROCHURES

   a. Information outline

   b. Job sheet

      JS 1.1: Prepare flyers

2. Lesson 2: MULTI-PAGE PUBLICATIONS

   a. Information outline

   b. Job sheet

      JS 2.1: Prepare multi-page programs

E. Unit test

F. Answers to unit test

REFERENCES

A. Books

1. Parker, Roger C. Looking Good In Print. Chapel Hill, NC: Ventana Press, 1988.

2. Parker, Roger C. The Aldus Guide to Basic Design. Seattle, WA: Aldus Corp., 1987.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Discuss and calculate the number of flyers that can be cut from a selected sheet of paper. Encourage students to find the best combination with the least amount of waste.

B. Suggested student activities

1. Review paper selection in Module 1, Unit II.

2. Discuss appropriate uses for various paper samples.

3. With paper in hand, demonstrate different folds and have students create their own folds. Using different colors of paper for each fold can stimulate learning.

4. For Lesson 2, have students fold paper for four-, eight- and 16-page signatures. Number the pages, then unfold the sheet. This is an excellent time to demonstrate how a second color applied to only one side of the sheet can give the illusion of full two-color printing.

5. Bring in samples of multi-page programs to analyze with the class.

C. Suggested supplemental materials

1. Publications

a. (for additional imposition information)
Hoisington, James, and Joseph Metcalf. Graphic Arts/Offset Lithography. University of Missouri-Columbia: Instructional Materials Laboratory, 1988.

b. Craig, James. Production for the Graphic Designer. New York: Watson-Guptill, 1990.

MODULE: LAYOUT AND DESIGN

UNIT VII: FLYERS AND PROGRAMS

LESSON 1: FLYERS AND BROCHURES

I. **Plan and organize essential information for the printed piece.**

A. Planning

1. A project that is planned out well in the beginning will be more effective and cost-efficient than one that is not.

2. The brochure's purpose, distribution method and life span must be considered.

3. Budget restrictions must also be considered.

4. Making a rough mock-up helps visualize the brochure.

5. Keep it simple--limit the amount of information presented in a single brochure.

B. Folding: Finishing costs are a substantial expense of a project. **Before** the project design is finalized, consult a printer about available equipment, appropriate paper stock and costs.

NOTE: Generally, the difference between a flyer and a brochure is in the number of pages. A flyer is usually only one page, while a brochure may be front-and-back and bound like a booklet.

C. Format

1. Although an individual page's composition is important, a designer should also visualize how the pages/panels will look together. Design from the reader's viewpoint.

2. If tear-off blanks are included, plan for the brochure's image before **and** after the blank has been removed.

3. After size has been established, the overall design, margins, columns, headlines, illustration use and type style can be planned.

4. The rough layout stage is next.

5. Distribution is important when designing the cover. (For example, will the brochure be displayed in a rack, included in a folder or posted on a bulletin board?) Headlines, illustrations and logos are commonly placed on the cover.

D. Inside pages

1. When open, most brochures are read from left to right.

2. Consistency of design elements is very important. Change typefaces, margins, alignment, etc. only when there is a specific reason to do so.

3. Use design principles to create movement throughout the brochure.

4. A dominant element helps prevent confusion.

E. Back pages

1. Like a business card, a brochure's back panel frequently includes business-related information: address, logo, phone number and ordering information.

2. For self-mailers, the back panel will become the mailing panel. Check with postal authorities before printing to make sure all applicable regulations have been followed.

3. A brochure for a company with many distributorships usually includes a place for the distributor to stamp local information.

4. The back cover should be designed as carefully as the front since it's often the first thing readers see (especially with a self-mailer).

Too many typefaces and sizes

Credit: Parker, Roger C. Looking Good In Print. Chapel Hill, NC: Ventana Press, 1988. (919/942-0220)

II. **Identify pitfalls in brochure design.**

A. Irregular spacing

B. Cramped logos and addresses

1. A logo should not look like an afterthought.

2. Keep the size large enough to be read easily.

C. Too many typefaces

1. More is not better. Too many typefaces create clutter and confusion.

2. Too many type sizes and weights also cause confusion and make a piece difficult to read.

III. **Choose paper suitable for a brochure.**

A. Folding

1. The two categories of folds are **parallel** and **right angle**.

2. Grain and coating (finish) are two paper characteristics that are critical considerations for quality folding. Folding against the paper's grain, for example, can result in a ragged-looking fold.

B. Paper characteristics

1. Minor changes in a brochure's size can save money. To get the maximum number of pieces from a sheet, consider the sheet's size in relation to the brochure; work closely with a printer.

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2. **Opacity** describes a paper's capacity to minimize "show through" on two-sided documents. Some papers are much more opaque than others.

3. Coating (finish) also affects the brightness of printed colors. While glossy papers reproduce bright colors best, they are not desirable for large amounts of copy because the glare tires the eye.

PREPARE FLYERS

Equipment:

Sample booklet or folder
Drafting knife and/or scissors
Layout paper
Bond paper
Sample of printing paper selected
Pencils
Markers
Dry-mount materials

Procedure:

1. Bring to class a sample booklet or folder. Identify the type of fold used in the sample.

2. Select a program offering at your school or college. For a brochure or folder, make a pencil rough indicating publication format, size and placement of elements. Elements should include most or all of the following:

   a. General introduction
   b. Working conditions
   c. Course description
   d. Course content
   e. Personal and educational requirements
   f. Employment and salary outlook
   g. Employment possibilities
   h. Logo
   i. Photos or artwork
   j. Heading

3. Design an appealing cover using graphics, photos and/or type.

4. Use layout paper and markers to render a comprehensive layout. Photos, illustrations, headings, subheadings and text are to be indicated according to industry standards.

5. Make an impressive presentation. Dry mount the comprehensive on bond paper; trim and fold. Include a sample of the selected paper stock with the comprehensive.

Product evaluation:	Evaluation 3	2	1	N
1. Publication sample	—	—	—	—
2. Format	—	—	—	—
3. Acceptable folding, paper sample, mounting and trimming	—	—	—	—
4. Cover design	—	—	—	—
5. Color rendering	—	—	—	—

Average of above evaluations* _____

*This average is the student's final evaluation for competencies F6 and A10.

MODULE: LAYOUT AND DESIGN

UNIT VII: FLYERS AND PROGRAMS

LESSON 2: MULTI-PAGE PUBLICATIONS

I. **Define terms and definitions related to a multi-page publication.**

A. Credits--sources used; references; photographer's or writer's names

B. Imposition--printer's page arrangement which assures correct page order after folding and trimming operations (usually 1/8-1/4" trimming on outside margins)

C. Jump line--directs reader to continue story on another page

D. Kicker--small headline used to supplement the main headline; located above or below the headline

E. Sidebar--short article that concentrates on a particular aspect of the main story

F. Signature--what a printed sheet is called after folding

1. Four page (one sheet folded in half)

2. Eight page (sheet folded once horizontally and once vertically)

3. Sixteen page (like an eight-page signature, but folded once more)

G. Teaser--entices the reader to read the story by emphasizing an interesting quote or part of the story; usually in medium-sized type

II. **Discuss newsletter format characteristics.**

A. Standard size: 11" x 17", folded to yield 8 1/2" x 11" pages

B. Packaging: self-mailers or in envelopes; mailed flat, folded in half or triple-folded

C. Masthead

1. The publication and its purpose are identified by the masthead.

2. Placement can be horizontal or vertical. Some mastheads are positioned at the top of the first page, while others are lower on the page.

3. Alignment varies (centered, flush left or flush right).

D. Margins

1. These include top and bottom margins, side margins, page numbers and spacing around various elements.

2. Each type should be consistent throughout the newsletter.

3. Wide margins help in locating information and give room for binding or hole punching. The extra white space can be an important design component as well.

E. Lines, borders and boxes

1. Thick or thin, horizontal or vertical, rules help define a page and direct the reader's eye.

2. Screens are useful to add depth to a page or to distinguish a sidebar from the main story. Be careful that the screen's percentage does not detract from the typeface used with it.

3. Boxes emphasize elements that might become lost on a page (type, photos, artwork).

F. Modular design using the grid

1. Grids help organize the newsletter's elements and give it some consistency.

2. The number of columns varies, although the three-column format is most popular.

G. Columns

1. Large type sizes need wide columns, while small type sizes are best read in narrow columns.

2. Columns can be sized equally or unequally.

3. Justifying columns (making margins even on both sides) looks more formal and fits more copy to a page.

H. Headlines

"Goldilocks" headlines (too big, too small, just right!)

Credit: Parker, Roger C. The Aldus Guide to Basic Design. Seattle, WA: Aldus Corp., • 1988. Used with the express permission of Aldus Corporation.

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1. Headlines can be centered, flush left, or flush right.

2. As a dominant design element, it is critical that the headline be in an appropriate type style and size.

3. Very short headlines can be in all caps, but for easiest reading, use upper and lower case.

4. Subheads break up and summarize lengthy copy blocks.

I. Blurbs/pull quotes

1. Short quotes used to break up an article or set a mood

2. Smaller than headlines and can be set off with lines or reversed

J. Captions

1. Identify artwork or photos and link them to the story. They should not detract from the story itself.

2. They can be set flush left, flush right or centered and can be located above, below or to the side. Regardless of the chosen placement and alignment, captions should be consistent in style throughout the newsletter.

PREPARE MULTI-PAGE PROGRAMS

Equipment:

Drafting knife and/or scissors
Layout paper
Bond paper
Sample of printing paper selected
Pencils
Markers
Dry-mount materials

INSTRUCTOR'S NOTE: The instructor may want to require a slightly different format for different students.

Procedure:

1. Rough out a 20-page booklet showing formatting on a two-page spread. Allow for 16 program pages showing the program name, class pictures (morning and afternoon) and a name identification copy block. Allow one page each for administration, a class activity photo composite, awards and special events, and signatures.

2. In pencil, design an appealing cover using graphics and/or type. Get instructor approval **before** proceeding further.

3. Using markers and layout paper, render a comprehensive layout of the booklet. Indicate photos, illustrations, headings, subheads and text according to industry standards. Use a double-line rule for copy indication (not looping or greeking).

4. Make a 20-page mock-up the actual size of the booklet. Identify each page's content. Staple the booklet.

5. Dry mount the cover and inside sample pages as they will appear when printed. Submit with selected paper stock to the instructor for evaluation.

Product evaluation:	Evaluation 3	2	1	N
1. Distinctive masthead or front and back covers	—	—	—	—
2. Issue date and source of the publication clearly indicated	—	—	—	—
3. Logo, address and telephone information	—	—	—	—
4. Teasers or table of contents	—	—	—	—
5. Appropriate design for content	—	—	—	—
6. Headlines which clearly and attractively indicate page or spread's contents	—	—	—	—
7. Design consistency, yet interesting variation	—	—	—	—

8.	Rendering quality	—	—	—	—
9.	Appropriate paper sample and mock-up	—	—	—	—
Average of above evaluations*		—	—	—	—

*This average is the student's final evaluation for competencies E2 and F5.

MODULE: LAYOUT AND DESIGN

UNIT VII: FLYERS AND PROGRAMS

UNIT TEST

Identify important planning considerations for a designer with an "a" and irrelevant detail with a "b".

___ 1. Press speed
___ 2. Distribution
___ 3. Design principles
___ 4. Paper and folding
___ 5. Printing process
___ 6. Function
___ 7. Size of design staff

Identify the most likely brochure location for the following elements. (More than one answer may be correct.)

a. Front cover b. Inside pages c. Back cover

___ 8. Name and logo
___ 9. Headline
___ 10. Photos
___ 11. Subhead
___ 12. Mailing panel

Match each design principle to the appropriate device used to achieve it. (More than one answer may be correct.)

a. Unity b. Balance/movement c. Emphasis

___ 13. Treating two-page spreads as one page
___ 14. Borders or boxes
___ 15. Dominant visual
___ 16. Interrupted eye movement
___ 17. White space

Select the option that answers the question.

___ 18. Which is a highly visible design element that is repeated from newsletter issue to issue?

a. Credits
b. Logo
c. Page numbers
d. Table of contents

___ 19. A standard newsletter is created by folding a large sheet into four pages (signature). What size sheet is commonly used?

a. 8 1/2" x 11"
b. 8 1/2" x 14"
c. 11" x 14"
d. 11" x 17"

___ 20. Which type of distribution does **not** hide the front page?

a. Self-mailer
b. Triple-fold
c. Mailed in envelope

___ 21. Which type of distribution is the most expensive?

a. Self-mailer
b. Triple-fold
c. Mailed in envelope

___ 22. Which type of distribution causes the least damage in mailing?

a. Self-mailer
b. Triple-fold
c. Mailed in envelope

Match the following terms and definitions.

___ 23. What a printed sheet is called after folding

___ 24. Short article that concentrates on a particular aspect of the main story

___ 25. Small headline used to supplement the main headline; located above or below the headline

___ 26. Directs reader to continue story on another page

a. Credits
b. Imposition
c. Jump line
d. Kicker
e. Sidebar
ab. Signature
ac. Teaser

Short answer

___ 27. List two pitfalls to avoid in brochure design.

a.

b.

ANSWERS TO UNIT TEST

1. b (G1, L3)
2. a (G1, L3)
3. a (G1, L3)
4. a (G1, L3)
5. a (G1, L3)
6. a (G1, L3)
7. b (G1, L3)
8. a, c (F6)
9. a (F6)
10. a, b (F6)
11. a, b (F6)
12. c (F6)
13. a (F6)
14. a, b, c
15. a, c
16. b
17. a, b, c
18. b (F5)
19. d (F5)
20. a (F5)
21. c (F5)
22. c (F5)
23. ab (F5)
24. e (F5)
25. d (F5)
26. c (F5)

27. Two of the following:
    a. Irregular spacing
    b. Cramped logos and addresses
    c. Too many typefaces

MODULE: LAYOUT AND DESIGN

UNIT VIII: TEXTILE DESIGNS

UNIT OBJECTIVE

Upon completion of this unit, the student will execute T-shirt designs suitable for silkscreening. This knowledge will be evidenced by completion of the unit test and job sheets to specified score.

SPECIFIC OBJECTIVES

After completion of the lesson in this unit, the student will be able to:

1.1 Define silkscreening terms and definitions.

1.2 Discuss silkscreen uses.

1.3 Identify advantages and disadvantages of silkscreening.

1.4 Discuss silkscreen basic principles, materials and printing procedures.

1.5 Prepare T-shirt designs. (competency F9, JS 1.1)

1.6 Prepare repeat design. (competency F8, JS 1.2)

1.7 Develop free-lance production art for business/industry. (competency E1, JS 1.3)

MODULE: LAYOUT AND DESIGN

UNIT VIII: TEXTILE DESIGNS

CONTENTS OF THIS UNIT

A. Objective sheet

B. References

C. Notes to the instructor

D. Lesson plan

1. Lesson 1: TEXTILE DESIGNS

   a. Information outline

   b. Assignment sheet

      AS 1.1: T-shirt thumbnail design

   c. Job sheets

      JS 1.1: Prepare T-shirt designs
      JS 1.2: Prepare repeat design
      JS 1.3: Develop free-lance production art for business/industry

E. Unit test

F. Answers to unit test

REFERENCES

A. Curriculum guide

1. Vassallo, Thomas. Commercial Art. Toms River, NJ: Ocean County Vocational-Technical Center, 1989.

NOTES TO THE INSTRUCTOR

A. Suggested approaches to teaching this unit

1. Consult the printing instructor about the possibility of screen-printing T-shirts after the students have completed their designs.

2. Use AS 1.1 with JS 1.1.

3. For **competency F8,** introduce students to such materials or mediums as designer colors, color pencils and watercolors. At the instructor's discretion, the students may use mediums they are familiar with so they can concentrate on the problem itself (JS 1.2). Assign a specific company, restaurant or subject for each student or small group. (Ex.: The Surf Room at a very expensive hotel restaurant in Miami or a fabric that will be used to make shirts for a selected airline attendants' wardrobe)

B. Suggested supplemental material

1. Audiovisual

a. Introduction to Screen Printing (GA-89-200, ITE video #52). Sedalia, MO: The Media Center, State Fair Community College, 1989. 6:29 min. (Available for purchase from SFCC; available for loan from Missouri Vocational Resource Center, phone 800/392-7217 or 314/882-9610)

MODULE: LAYOUT AND DESIGN

UNIT VIII: TEXTILE DESIGNS

LESSON 1: TEXTILE DESIGNS

I. **Define silkscreening terms and definitions.**

A. Ammonium bichromate--chemical that makes a photo-emulsion gel sensitive to light when added to it

B. Block out--masking medium applied to a screen fabric to prevent ink penetration

C. Emulsion--thick solution consisting of finely divided particles held in suspension and not dissolved

D. Hickey--speck of dirt or lint in the printing area which shows up as a white spot on the print

E. Monofilament--screen fabric in which each thread of the mesh is made up of a single fiber

F. Multifilament--screen fabric in which tiny fibers make up each thread

G. Positive--photographic image that retains the black-and-white relationship of the original

H. Register--exact positioning of the design image on the printing surface

I. Screen--silk or other fabric stretched on a printing frame

J. Serigraphy--term which distinguishes between fine art silk screens and commercial reproduction

K. Squeegee--tool with a rubber blade that is used to force ink through the openings in the screen

L. Stippling--tiny dots which create shading

M. Stencil--a mask applied to the screen in the non-image area to prevent the passage of ink

II. **Discuss silkscreen uses.**

A. Silkscreening is the most popular printing process for printing on surfaces other than paper. Metal, glass, wood, textiles, plastics and curved surfaces are excellent for silkscreening.

B. There are differences between offset printing and silkscreening that need to be considered in the design process.

1. Inks used for textiles are much thicker and therefore opaque (non-transparent).

2. Color mixing on the fabric is more complicated because of the ink's consistency. Particular attention should be paid to the printing order.

3. Before exposing the screen, the end result is a positive instead of a negative. This means that all tint screens are more easily applied by adhesive pattern during the mechanical's preparation.

4. Each separate color must be on a separate overlay; using several overlays is more difficult and expensive.

C. There are several ways to help pull the design together. Overlap type and illustrations; use lines and geometric forms.

D. Because of the relatively coarse size of the mesh openings, small type and details do not reproduce well. Concentrate the design on large solids and bold lines.

III. **Identify advantages and disadvantages of silkscreening.**

A. Advantages

1. Can print on a variety of surfaces (curved, rough, smooth)

2. Can print on a variety of materials (metal, plastic, glass, wood, cloth, ceramics)

3. Less size limitation than with offset printing

4. Can print pure white on pure black surface

5. Low initial material costs

6. Little experience necessary

7. Practical for short runs (low production costs)

B. Disadvantages

1. Relatively slow printing speed

2. Small number of prints possible from one screen

3. Difficulty printing small details well

IV. **Discuss silkscreen basic principles, materials and printing procedures.**

A. Basic principles

1. A very fine screen fabric is stretched over a frame.

2. A stencil is applied to the screen in the non-image areas.

3. Ink is forced through the open areas in the screen with a squeegee to color the surface beneath.

B. Materials

1. Scoop coater to spread liquid emulsion onto screen

2. Liquid emulsion

3. Screen fabric

   a. Types: silk, polyester, nylon

   b. Varying mesh sizes

   c. Multifilament and monofilament thread characteristics

   d. Preparation: degreasing and stretching

4. Frame (wood and aluminum)

5. Squeegees: different shapes and uses, made of urethane and rubber

C. Printing procedures

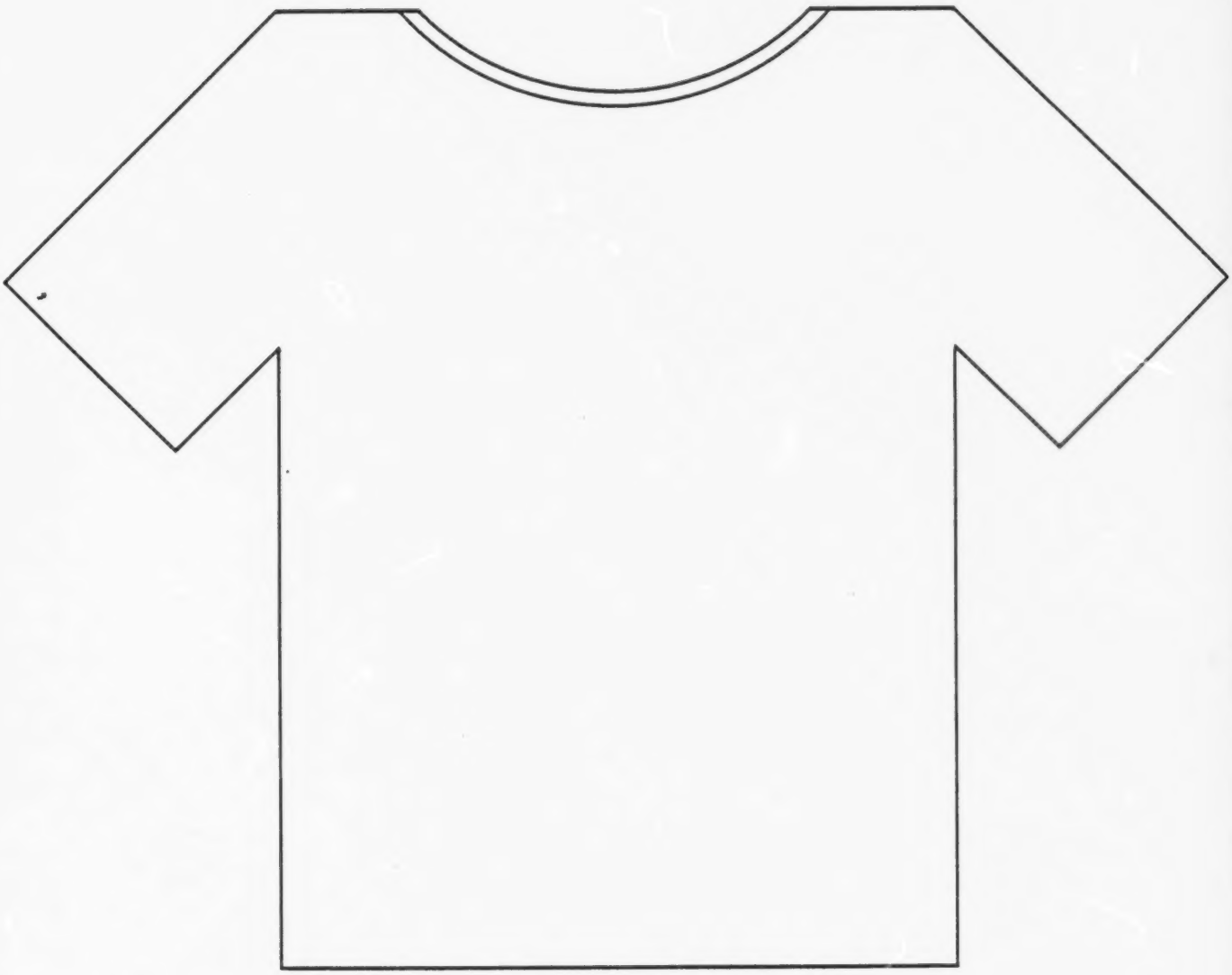
1. Exposure

2. Wash out

3. Masking (pinholing, sawtoothing)

4. Printing (inks, register, clean up, reclaim screen)

T-SHIRT THUMBNAIL DESIGN



PREPARE T-SHIRT DESIGNS

NOTE: The student will use pen and ink to create a one-color design for a T-shirt advertising the school's Commercial Art program. The design must represent the class and school in a conservative, positive manner.

Equipment:

Pencils, including non-repro
Technical pen
Brush and ink
Sketch paper
AS 1.1
11" x 14" poster board
Adhesive, patterned screen
Logo books
Type books
Clip art file

Specifications:

An illustration symbolizing or representing class-related skills
Hand-drawn type spelling out the school and Commercial Art program
Geometric object (circle, triangle, rectangle, etc.) for unity
Tone (with texture pattern screen, crosshatching or stippling)

Procedure:	Evaluation 3	2	1	N
1. Using AS 1.1, create and submit four detailed roughs showing four different design solutions. Obtain instructor approval before proceeding.	—	—	—	—
2. Draw the design to actual size on illustration board with a non-repro blue pencil. Ink in with a technical pen and/or brush and ink. All lines **must** be dense black (no gray tones) in order to reproduce as a positive.	—	—	—	—
Product evaluation:				
3. Illustration is properly penciled in non-repro blue and inked with tech pen and/or brush and ink	—	—	—	—
4. Design represents class and school in a positive manner	—	—	—	—
5. Appropriate type is properly hand-drawn and inked with consistent stroke width	—	—	—	—
6. Geometric shape effectively unifies and enhances design	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency F9: Prepare T-shirt designs.

PREPARE REPEAT DESIGN

NOTE: Repeat designs are commonplace (wallpaper, fabric, tile, carpet, etc.). The instructor may assign a specific company, restaurant or subject for this exercise.

Specifications:

20" x 30" board
Comprehensive size: 18" x 28"
Overall pattern will repeat at least three times and align from left side to right and top to bottom

Product evaluation:	Evaluation 3	2	1	N
1. Color combinations appropriate for assigned client	—	—	—	—
2. Design appropriate for assigned client	—	—	—	—
3. Pattern alignment accuracy from side to side and top to bottom	—	—	—	—
4. Creativity	—	—	—	—
5. Uses negative space well	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency F8: Prepare repeat design (i.e. wallpaper).

DEVELOP FREE-LANCE PRODUCTION ART FOR BUSINESS/INDUSTRY

NOTE: This exercise will help the student prepare for work in advertising. The student should choose one option to complete and turn in.

Procedure:	Evaluation 3	2	1	N
Option 1				
1. Before a product can be successfully marketed, there must be a need for such a product. Thinking of things that make life easier or better, create a product (e.g., something to clean the ice and snow off a car and start the engine from inside the house). Remember, however, that the product does not have to be practical--just marketable! Discuss your idea with the instructor.	—	—	—	—
2. Name the product and design a logo for it.	—	—	—	—
3. Make others want the product by designing a magazine ad to market it.	—	—	—	—
Average of above evaluations*	—	—	—	—
Option 2				
1. Choose a product already on the market. Study the way it is advertised and promoted. Gather examples.	—	—	—	—
2. Come up with a new marketing strategy for this product. Create a new logo, slogans, etc.	—	—	—	—
3. Design roughs for a POP and a color magazine ad for the product using the new ideas.	—	—	—	—
Average of above evaluations*	—	—	—	—

*This average is the student's final evaluation for competency E1: Develop free-lance production art for business/industry.

MODULE: LAYOUT AND DESIGN

UNIT VIII: TEXTILE DESIGNS

UNIT TEST

Match the following terms and definitions.

___ 1. Masking medium applied to a screen fabric to prevent ink penetration

___ 2. Silk or other fabric stretched on a printing frame

___ 3. Speck of dirt or lint in the printing area which shows up as a white spot on the print

___ 4. Chemical that makes a photo-emulsion gel sensitive to light when added to it

___ 5. Term which distinguishes between fine art silk screens and commercial reproduction

___ 6. Thick solution consisting of finely divided particles held in suspension and not dissolved

a. Ammonium bichromate
b. Block out
c. Emulsion
d. Hickey
e. Positive
ab. Register
ac. Screen
ad. Serigraphy
ae. Squeegee

Select the option that answers the question.

___ 7. Which describes a screen in which tiny fibers make up each thread?

a. Monofilament
b. Multifilament
c. Halftone
d. Patterned

___ 8. Which is NOT a way in which silkscreening differs from offset printing?

a. Inks are thinner and more transparent.
b. The printing order is more critical.
c. Tint screens are more easily applied.
d. Each separate color must be on a separate overlay.

___ 9. Which is a disadvantage of silkscreening over offset printing?

a. High initial material costs
b. More size limitation
c. Relatively slow printing speed
d. Considerable experience necessary

___ 10. Which is an advantage of silkscreening over offset printing?

a. Inks mix better
b. Practical for long runs
c. Good reproduction of small details
d. Useful on many materials and surfaces

___ 11. After the design is complete, what is the first step in silkscreening?

a. Registration
b. Masking
c. Screen wash out
d. Image exposure

___ 12. Which characteristic is NOT true of the fabric screen used in silkscreening?

a. Types: rayon, silk, wool
b. Varying mesh sizes
c. Multi- and monofilament threads
d. Needs degreasing and stretching

ANSWERS TO UNIT TEST (F9)

1. b
2. ac
3. d
4. a
5. ad
6. c
7. b
8. a
9. c
10. d
11. d
12. a